280 TECHNICAL EXERCISES FOR THE HARP

BY

JOHN·THOMAS

K60
H5

Dedicated to his Pupils.

280

Technical Exercises

FOR THE

HARP.

INTENDED TO ENABLE THE STUDENT TO EXECUTE,
WITH FACILITY, THE PASSAGES TO BE FOUND IN ALL
THE WORKS HITHERTO COMPOSED FOR THAT INSTRUMENT.

Preceded by a

History of the Harp

FROM THE EARLIEST PERIOD DOWN TO THE PRESENT DAY.

by

JOHN THOMAS.

Harpist to His Majesty the King.

PROFESSOR OF THE ROYAL ACADEMY OF MUSIC & ROYAL COLLEGE OF MUSIC;
MEMBER OF THE ROYAL SOCIETY OF MUSICIANS & THE PHILHARMONIC SOCIETY, LONDON;
HONORARY MEMBER OF THE ACADEMIA DI SANTA CECILIA & ACADEMIA FILARMONICA, ROME;
AND THE SOCIETÀ FILARMONICA, FLORENCE.

Copyright.

Price One Guinea.

London:
HUTCHINGS & ROMER,
39, GREAT MARLBOROUGH STREET, W.

Digitized by the Internet Archive
in 2012 with funding from
Brigham Young University

http://www.archive.org/details/280technicalexer00thom

PREFACE.

THE constant practice of Scales, Arpeggios, Chords, Shakes, Harmonic Sounds *(Sons Harmoniques)*, Stifled Sounds *(Sons Étouffés)*, Slides *(Glissandi-Sdrucciolandi)*, &c., is indispensable, as they form the ground-work of a perfect and finished execution on the Harp. Hitherto, this desideratum has been so much neglected that, up to the present, no work existed for the carrying out of the above object. Therefore the Author has felt it his duty to endeavour to supply what was so obviously required; and he sincerely trusts that these "Technical Exercises" may be considered to have filled up the deficiency which has been so long felt, and that the Student may derive the full benefit which their daily study can confer, by enabling him to execute, with facility, the passages to be found in all the Works hitherto composed for that fascinating and poetical instrument.

It is most important that they should, in the first place, be practised slowly,—with a full and even quality of tone, and with the hands separately, until sufficiently advanced to play them together, and with greater rapidity. These "Technical Exercises" are already included in the curriculum of the Author's Pupils at the Royal Academy of Music and the Royal College of Music, and are well calculated to prepare candidates for the Examinations of the Associated Board of the above Institutions.

They are preceded by a "History of the Harp," from the earliest period down to the present day.

J. T.

INDEX.

PAGE

PREFACE.

HISTORY OF THE HARP.

SCALES ... 2

New Fingering—Uniform in all Keys ... 4

Harmonic Minor... 5

Melodic Minor ... 6

Thirds ... 7

Sixths ... 9

Octaves ... 10-14

Broken Scale in Thirds ... 18

Broken Thirds ... 21

Broken Scale in Sixths ... 25

Broken Sixths ... 28

ARPEGGIOS ... 34

Dominant Seventh and its Inversions ... 50

Dominant Seventh, Contrary Motion ... 52

Diminished Seventh and its Inversions ... 58

Diminished Seventh, Contrary Motion ... 60

Broken Arpeggios ... 66

CHORDS ... 80

HARMONIC SOUNDS (Sons Harmoniques) ... 83

STIFLED SOUNDS (Sons Étouffés) ... 87

Thirds ... 90

THE SHAKE ... 92

Thirds ... 96

Sixths ... 101

THE SLIDE (Glissando-Sdrucciolando) ... 104

Thirds ... 106

Broken Thirds ... 108

Sixths ... 110

Broken Sixths ... 112

Octaves ... 114

Broken Octaves ... 116

ENHARMONIC SCALES, and their Synonyms in all Keys ... 118

ENHARMONIC ARPEGGIOS—Dominant Seventh and its Inversions ... 123

Diminished Seventh and its Inversions ... 125

HISTORY OF THE HARP.

OF all the musical instruments ever invented the harp has always been held in highest esteem. For ages it was the inseparable companion of prophet, king, bard, and minstrel. From the days of Jubal (only seventh in descent from Adam), "the father of all such as handle the harp and organ,"* it may be traced down the stream of Hebrew history. Laban reproaches Jacob, his son-in-law, thus: "Wherefore didst thou flee away secretly, and steal away from me; and didst not tell me, that I might have sent thee away with mirth, and with songs, with tabret and with harp?"† In the prophetic era, Samuel, instructing Saul, after having secretly anointed him to be king, says: "And it shall come to pass, when thou art come hither to the city (Bethel), that thou shalt meet a company of prophets coming down from the high place with a psaltery, tabret, pipe, and harp before them."‡ Later, we find the harp occupying still more prominence in the days of King David, with whose eventful life it was associated in a most remarkable manner. On one memorable occasion in the history of Saul, it will be remembered that the advice tendered by his servants to that monarch shows the high estimation in which this instrument, in the hands of a skilful performer, was held in those days "Behold," said they, "now an evil spirit from God troubleth thee. Let our Lord now command thy servants which are before thee, to seek out a man who is a cunning player upon the harp, and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well."§ That this power was exemplified in a remarkable way we learn from the narrative. "When the evil spirit from God was upon Saul, David took an harp and played with his hand, so that Saul was refreshed, and was well, and the evil spirit departed from him."¶

Then, if we turn to the Hebrew Psalter, we find the harp to be an indispensable adjunct in the religious life of the nation. That it occupied an important place in the temple worship is indisputable, from the fact that it is being continually alluded to by the inspired Psalmist. We have only space to indicate one or two of these references:—"Awake up, my glory, awake lute and harp, I myself will awake right early."** "Then will I go unto the altar of God, unto God my exceeding joy: yea, upon the harp will I praise Thee, O God, my God."†† Nor can it be forgotten that during the captivity, when their Babylonian tyrants jeeringly asked the captives to sing the songs of Zion, they replied by hanging their harps on the willow trees, and saying: "How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget its cunning."‡‡ The latter pathetic sentence refers, doubtless, to playing on the harp, and the whole of this beautiful and patriotic passage shows how intense was the love of the Israelites for this instrument, when it accompanied them even into their captivity.

In Hebrew story, therefore, from the earliest times down to the Christian era, there is ample evidence to show that the harp was regarded with peculiar veneration, and when we enter upon the new dispensation, we find it still holding primary rank. In proof thereof, we find the seer of Patmos, St. John the Apostle, making frequent mention of the instrument in the Book of Revelation. Take one illustration out of many, recorded in the celestial vision, exquisite for its poetic beauty and grandeur of diction: "And I heard a voice from heaven as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping upon their harps."*

With regard to the kind of harp in use among the Israelites, it was a matter of great uncertainty until the present century, when considerable light has been thrown upon the subject by Bruce, Denon, Layard, Sir G. Wilkinson, and other travellers in Egypt and Assyria. It may be observed in passing that the Israelites, Egyptians, and Assyrians being near neighbours, it is but natural to conclude that they would mutually take advantage of any superiority the one happened to possess over the other; especially would this be the case in regard to musical instruments, which were so intimately associated with their religious ceremonies and triumphal processions, as seen on their ancient monuments.

Bruce was the first to discover that the Egyptians possessed various kinds of harps in ancient times, so superior in construction and workmanship as to have created quite a revolution amongst the *literati* as to the opinions held in regard to their knowledge of the arts and sciences. On the walls of an ancient sepulchre at Thebes, supposed to be the tomb of Rameses III. (1250 B.C.), Bruce found the picture of a man playing upon the harp, painted in fresco, and quite entire. He forwarded a sketch of the harp (omitting the performer), accompanied by a letter, to Dr. Burney, both of which were inserted in the first volume of his *History of Music*. The most striking peculiarity of this instrument consists in the absence of the front pillar, a peculiarity which is found to extend to the harps of all Eastern countries, even down to the present day. The strings appear to have been made of the same materials as are now used, viz, the intestines of animals, as may be seen from an actual specimen in the British Museum, accompanied by an original little Egyptian instrument to which it was attached.

Since Bruce made his discoveries in Egypt, others of equal importance have been made by Layard in Assyria. In his excavations at Kouyunjik (supposed to be the site of ancient Nineveh), Layard discovered in the ruins of the palace of Sennacherib, King of Assyria (700 B.C.), a bas-relief, representing a procession of musicians to meet the conquerors on their return from battle after the defeat of the Susianians. It consists of eleven performers upon instruments, besides a chorus of singers. The first musician, probably the leader of the band, as he marches alone at the head of the procession, is playing upon the harp. Behind him are two men, the one with a dulcimer and the other with a double pipe; then follow two men with harps; next six female musicians, four of whom are playing on harps, while one is blowing a double pipe and another is beating a small hand drum, covered only at the top. Close behind the instrumental performers are the singers, consisting of a chorus of females and children. They are clapping their hands in time with the music, and some of the musicians are dancing to the measure. One of the female singers is holding her hand to her throat in the same manner as the women of Syria, Arabia, and Persia are in the habit of doing at the present day, when producing on festive occasions those peculiarly shrill sounds of rejoicing repeatedly observed by oriental travellers. This interesting and suggestive bas-relief is now in the British Museum, and the striking similarity between it and the description of such processions among the Israelites is, to say the least, very remarkable.

The ancient Greeks also delighted in the harp as well as the

* Gen. iv. 21. † Gen. xxxi 26.
‡ 1 Sam. x. 5. § *Ibid.* xvi. 16. ¶ *Ibid.* xvi. 23.
** Ps. lvii. 9. †† *Ibid.* xliii. 4. ‡‡ *Ibid.* cxxxvii. 4, 5.

* Rev. xiv. 2.

lyre, and used it as an accompaniment to their heroic songs. The writer of this article discovered a harp upon an ancient Greek amphora now in the British Museum. There is another specimen, differing a little in form, on a similar vase in the Munich Museum. Both these interesting relics date from the time of Alexander the Great (350 B.C.). When played upon, this little instrument was held in the lap, the right hand in the treble and the left hand in the bass.

It was supposed that the Grecian harp derived its origin from Assyria, because of its resemblance to the Assyrian genus, especially in its having the sounding board in the upper part of the frame, but Homer (900 B.C.), in the ninth book of the *Iliad*, declares that it came from Egypt. In the embassy sent by Agamemnon to Achilles during his retirement after he had quitted the Grecian camp in disgust, Homer gives the following description :

> "Amused, at ease, the god-like man they found,
> Pleased with the solemn harp's harmonious sound,
> (The well-wrought harp from conquer'd Thebæ came,
> Of polished silver was its costly frame);
> With this he soothes his angry soul, and sings
> Th' immortal deeds of heroes and of kings."

This leads to the question as to whence the European harp was derived. In prosecuting this inquiry, it must be remembered that both the Greeks and Phœnicians traded with this country from very early times, and it is therefore highly probable that we are indebted to one or other of these two nations for the introduction of an instrument into the Western Isles, which has enjoyed, and still enjoys, such immense popularity. Diodorus Siculus, who wrote about half-a-century before the Christian era, strengthens this theory when he says: "There is an island over against Gaul, the size of Sicily, under the Arctic pole, which the Hyperboreans (Britons or Celts) inhabit, so-called because they lie far north. They say that Latona was born there, and therefore that they worship Apollo above all other gods, and because they are daily singing songs in praise of this god, and ascribing to him the highest honour ; they say that these inhabitants demean themselves as if they were Apollo's priests, who has there a stately grove and renowned temple of a round form, beautified with many rich gifts. That there is a city likewise consecrated to this god, whose citizens are most of them harpers, who, playing on the harp, chant sacred hymns to Apollo in the temple, setting forth his glorious acts. The Hyperboreans used their own natural language; but, of long and ancient time, have had a special kindness for the Grecians, and more especially for the Athenians and the Delians. And that some of the Grecians passed over to the Hyperboreans and left behind them divers presents (or things dedicated to the gods), inscribed with Greek characters ; and that Abaris, the British Druid and Philosopher, travelled thence into Greece (500 B.C.), and renewed the ancient badge of friendship with the Delians."

But leaving this problem for the present, we will now turn our attention to our own Island home. Scotland, Ireland, and Wales can boast of a long line of bards and minstrels, as their respective histories amply testify ; and the harp has for ages occupied a high place within their borders. In Scotland, it appears to have died out about the middle of the seventeenth century, and its decline probably originated in the cruel enactments of the usurper, Macbeth, in the eleventh century, who, to revenge himself upon the bards for fanning the flame of patriotic indignation against his usurpations, enacted laws, whereby minstrels were liable to be yoked to the plough instead of oxen. By a more ancient law they were liable to be branded on the cheek.*

In the year 1805, the Highland Society of Scotland having learned that there were two old harps in the house of Lude, in the Highlands of Perthshire, which had been for several centuries in that family, applied to General Robertson, the proprietor, and obtained possession of them. An elaborate description of both these instruments was published by Gunn, in his *History of the Harp in the Highlands of Scotland*. With regard to one of the instruments, there seems to be no trace to its origin, but of the other its history is complete up to the date alluded to. "Queen Mary, in a hunting excursion to the Highlands of Perthshire, had taken with her the harp, which she presented to Miss Beatrix Gardyn, daughter of Mr. Gardyn, of Banchory, whose family is now represented by Mr. Garden, of Troup. This lady having been also married into the family of Lude, the harp has remained in its possession down to the present time. It had in front of the upper arm the Queen's portrait and the arms of Scotland, both in gold. On the right side, in the circular space, near the fore-arm, was placed a jewel of considerable value, and on the opposite side, in a similar circular space, was fixed another precious stone, of all which it was despoiled in the rebellion of 1745, either by the persons to whose care the harp had been confided at that time, or, as these people asserted, had been taken away by the soldiery during the existence of these troubles."

But although Queen Mary's harp is more elaborately ornamented than its companion, it is worthy of note that they are both similar in construction. Moreover, with the exception of a few trifling variations of ornamentation, they are an exact counterpart of the Irish harp in Trinity College, Dublin, which is said to have belonged to Brian Boromb, King of Ireland, who was slain in battle with the Danes at Clontarf, near Dublin, A.D. 1014. The following is the traditional account of this instrument as handed down to us: "The King's son, Donagh, having murdered his brother Teige in the year 1023, and being deposed by his nephew, retired to Rome, and carried with him the crown, harp, and other regalia of his father, which he presented to the Pope in order to obtain absolution. Adrian IV., surnamed Breakspear, alleged this circumstance as one of the principal titles to this kingdom (Ireland), in his bull transferring it to Henry II. These regalia were deposited in the Vatican till the Pope sent the harp to Henry VIII., with the title of Defender of the Faith, but kept the crown, which was of massive gold. Henry gave the harp to the first Earl of Clanricard, in whose family it remained till the beginning of 1700, when it came by a lady of the De Burgh family into that of M'Mahon, of Clenagh, in the County of Clare ; after whose death it passed into the possession of Commissioner Macnamara, of Limerick. In 1782 it was presented to the Right Hon. William Conyngham, who deposited it in Trinity College, Dublin, where it still remains.

It has been denied by Dr. Leftwich, and other writers, that this harp could have belonged to Brian Boromb, on account of the arms upon it ; it being maintained that armorial bearings were not introduced into Ireland before the time of Edward the Confessor ; nor is it considered, on other grounds, able to bear the stamp of such antiquity as is claimed for it. For there is a harp made by Cormack O'Kelly, of Ballymascreen, in the county of Londonderry, about the year 1700, which bears so perfect a resemblance to the Dublin harp in every respect, that it is not unfair to conjecture that the age of the supposed harp of the Irish monarch has been greatly overrated. Therefore, till we have evidence to prove the trasmission of the instrument from the Pope to Henry VIII., and from the latter to the Earl of Clanricard, its antiquity must remain more or less problematical.

The great similarity existing between the Scotch and Irish harps above described, and the pentatonic scale, so characteristic of the music of both countries, prove conclusively that one must have derived the instrument from the other ; but which was the original of the two there is not sufficient evidence to show.

Welsh national music is entirely free from the above characteristics. Dr. Crotch, in the first volume of his *Specimens of Various Styles of Music*, referred to in the course of his lectures, deals with this question as follows : "British and Welsh national music may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned that the regular measure of the diatonic scale of the Welsh music is more congenial to the English taste in general, and appears at first more natural to experienced musicians than those of the Irish or Scotch. Welsh music not only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one ; and, indeed, in harp tunes, there are often solo passages for the bass, as well as for the treble. It often resembles the scientific music of the seventeenth and eighteenth centuries, and there is, I

* Barrington's *Observations on the Statutes.*

believe, no probability that this degree of refinement was an introduction of later times."

The Welsh appear not only to have derived the harp from ancient Greece, but also to have perpetuated the Olympic games, in the musical and poetical contests which have taken place at the Eisteddfodau, held periodically in Wales from time immemorial, and continued down to the present time.

About 160 B.C. Blegwryd ab Seisyllt, King of Britain, is said to have been a celebrated musician, and performer on the harp ; and therefore he was called the God of Music." *

In the fifth century, when Colgrin was besieged in the city of York by King Arthur, Badulph assumed the character of a harper, and by that stratagem gained admission to the beleaguered city to consult with his brother.†

King Alfred (878 A.D.) also made use of the same disguise, and, with his harp, penetrated into the Danish camp to discover the counsels of his foes. About sixty years afterwards, in the ninth century, we learn from the same authority that Aulaff, the Danish King of Northumberland, adopted the same subterfuge with King Athelstan. Dressed in minstrel garb, he entered his camp and entertained the king and his nobles both with voice and instrument. He sang so sweetly before the royal tent, and at the same time touched his harp with such exquisite skill, that he was invited to enter, after which he was dismissed with a valuable present.

It will thus be seen that in ancient times kings were fond of showing their proficiency on the harp. Nor was this confined to Celtic nations ; Danes and Saxons also gloried in their skill as minstrels, each in turn using their proficiency for strategical purposes.

The venerable Bede says that in the seventh century the harp was so generally played in Britain that it was customary to hand it from one to another at their entertainments ; and mentions one who, ashamed that he could not play upon it, slunk away lest he should expose his ignorance. In such honour was the harp held in Wales, that a slave might not practise it ; that to be able to play upon it was an indispensable qualification of a gentleman, and that it could not be taken for debt. A professor of this favourite instrument enjoyed many privileges ; his lands were free and his person sacred. It was the office of the ancient bard to sing to the accompaniment of his harp, before and after battle, the old song called *Unbeniaeth Prydain*, or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished of heroes, and to inspire others to imitate their glorious example. Not only were the ancient bards competent to incite to heroic deeds, but when occasion demanded they could quell the tumult of contending, warlike forces. Diodorous Siculus states that they advanced between hostile armies, who were confronting each other with swords drawn and spears extended, ready to engage, and by their eloquence, as by irresistible enchantment, prevented the effusion of blood, and prevailed upon the combatants to sheathe their swords.

The Welsh laws enumerate three distinct harps, thus :—The three lawful harps—1, the harp of the king ; 2, the harp of a master of music (Pencerdd) ; and 3, the harp of a gentleman. The two first were valued at 120 pence each, and the tuning key 24 pence. The harp of a gentleman (or baron) was valued at 60 pence, and its tuning key 12 pence. Davydd ab Gwilym, who flourished at the end of the fourteenth century, in his poems alludes with much enthusiasm to the harp with glossy black hair. This was the instrument upon which the undergraduates were obliged to study until they took a degree. He also mentions an Irish leathern harp which had found its way into Wales in his time, of which he speaks disparagingly, on account of the ugliness of its shape and the harshness of its tone, being strung with wire and played upon with the nails ! which were allowed to grow long and cut to a point, like the quills on the jack of a spinet.

Down to this period it would appear that in every country where the harp was found it had but one row of strings, with no mechanism whatever for the production of sharps or flats, or of modulating from the key in which the instrument was tuned. But soon afterwards a great improvement took place in the invention of a harp with two rows of strings, called a Double Harp, consisting of the diatonic scale on the right side, from the upper part down to the centre of the instrument, with another row of accidentals on the opposite side, to be played, when required, by putting the finger through ; the diatonic scale continued on the left side from the centre to the lower part of the instrument, with the accidentals on the other row on the opposite side. Vincentio Galileo, in his *Dissertation on Ancient and Modern Music*, published at Florence in 1581, states that the Double Harp, or harp with two rows of strings, was common in Italy in his day. The invention of the Welsh Triple Harp, with three rows of strings, naturally followed, for, as music advanced, the inconvenience of being circumscribed within the compass of only half the diatonic scale on either side of the instrument would soon be felt. Therefore the Welsh hit upon the happy idea of extending the diatonic scale on each side to the full extent of the instrument, with the centre row of accidentals accessible from either side. The ample resources attained by the invention of the Triple Harp, being so far in advance of any other instrument of its kind hitherto known, gave a powerful impetus to the progress of music in Wales, and may go far to account for the superior beauty, from an artistic point of view, of the national music of Wales over that of any other country.

Nevertheless, the difficulty of playing the accidentals on the inner row of strings in rapid passages, and the impossibility of modulating out of the key in which the instrument was tuned, still remained. Therefore, as the science of music rapidly advanced in the last century, it became absolutely necessary that still further improvements should be made in the harp to admit of its keeping pace with other instruments, and to allow of modern music being performed thereon. The first invention of the application of pedals to the harp was discovered by a German of the name of Hochbrucker, a native of Donawerth, in Bavaria, about the year 1720, which consisted of a mechanism that raised each note one semitone. But the contrivance, though most ingenious, had its drawbacks. The great defect in the construction of this mechanism was that the action of the pedal, to give the string the second sound, drew it out of its vertical perpendicular, which lateral motion greatly increased the difficulty of execution by destroying the uniformity of the distance between the strings, and tended to put the instrument out of tune. About 1740, a German musician, of the name of Stecht, introduced this pedal harp into France. In this state it remained until the genius of Sebastian Erard was brought to bear upon it, and in 1794 he gave the first result to the world, for which he took out a patent—the first ever granted for the harp in England. The most ingenious and useful of his first improvements was the mechanical contrivance, generally known as the fork. It was so universally acknowledged to be superior to any other means known or employed for the purpose of shortening the string to give another tone, that all the harp makers in the United Kingdom availed themselves of the invention. The fork consists merely of two prongs, mounted on a little brass round plate or disc, the centre of which is screwed upon an axis, or arbor, in connection with the machinery inside the neck. The string pends from the bridge-pin or stud, so as to cross the face of the round part of the disc ; when the pedal is depressed, the pins on the disc are brought into contact with the string, thus shortening it the degree of a semitone, and at the same time pressing it with sufficient tightness to make the string produce as clear and firm a tone as when open. The string, however, is kept perfectly parallel to the two contiguous strings, and free from the lateral motion in the vertical plane. The proportions of the strings were also greatly altered by Erard, so that his harp, compared with the instrument imported into England from France, may be said to have as much resemblance as there is between a grand pianoforte and a harpsichord.

The consequence of these remarkable improvements in the harp was that it rose considerably in the estimation of the musical world. Professors and amateurs, both in this country and abroad, were eager to procure Erard's harp, because of its increased adaptability to meet the exigencies of modern music.

About the year 1800 the single-action harp had attained such a

* Tessilio's *British History*. † *Ibid.*

state of perfection that no further improvement in its mechanical construction was possible, although still very defective as to its power of modulation. It was tuned in the key of E, three flats. That mode of tuning was adopted because the best to divide, as equally as practicable, the imperfection of the instrument between the sharps and the flats. The action of each pedal raising each string one semitone upon the single-action harp, had it been tuned in the key of C, the modulation possible would have been confined to the keys with sharps; whilst, by tuning the harp in a key with flats, the number of keys practicable was divided between the flats and the sharps, though not increased; for where the advantage of the flat was gained, that of the sharp was lost, and *vice versâ*.

This imperfection of the instrument as to modulation could not escape the observing mind of Sebastian Erard; he therefore made the first attempt to remedy the defect about 1801, when he completed a harp which produced three distinct sounds upon every string, viz., the flat, the natural, and the sharp.

The patent for this harp is dated the 16th of June, 1801. It contains the double notch, or cut, in the pedestal of the harp, by means of which the pedal, after having been pressed to the first rest, as in the single-action harp, may be pressed to a second rest. The double-action harp has great advantages over the single, in point of musical theory; for instead of thirteen scales (eight major and five minor) practicable on the single-action harp, the double-action possesses twenty-seven complete (fifteen major and twelve minor) with the advantage of a uniform fingering for each scale.

The double-action harp is, of all instruments with fixed sounds, the most perfect; and as it possesses twenty-one sounds in the octave, instead of twelve as in the case with keyed instruments, it is susceptible of a much more perfect system of temperament.* It must be added that this invention has the additional advantage of having reduced the strings once more to *one row*, which not only enables the performer to keep the instrument in better tune, but to use a thicker string, thus attaining a quality of tone which, for mellowness and richness, may compare favourably with any other instrument in existence.

It would be superfluous to pass any encomium on this magnificent instrument; it speaks for itself, and must ever stand as an attesting proof of the genius of the man to whom the world is indebted for such a glorious invention. For it has been the means of inducing men of the highest musical culture to devote their energies seriously to its study, and thereby to develop its extended resources, both as composers and executants. Moreover, although works were composed by Mozart, Naderman, and others for the single-action harp, it was not until the double-action harp was invented (when, of course, enharmonic and other effects could be produced, and it became possible to modulate into any key with facility) that operatic and other composers introduced it into their orchestral scores, whenever they wished to produce those romantic and poetical effects so peculiar to the instrument. Such composers as Spohr, Bochsa, Dizi, Labarre, Godefroid, Hasselmans, Oberthür, Parish Alvars, and the writer of this article, with others, have shared in the creation of a *répertoire* for the instrument, which, but for the invention of the double-action harp, would in all probability never have been produced. J. T.

* The writer is indebted for the preceding description of Sebastian Erard's double-action harp to the late Mr. Pierre Erard, who published in 1821 a full account of his illustrious uncle's invention.

TECHNICAL EXERCISES FOR THE HARP.

TECHNICAL EXERCISES

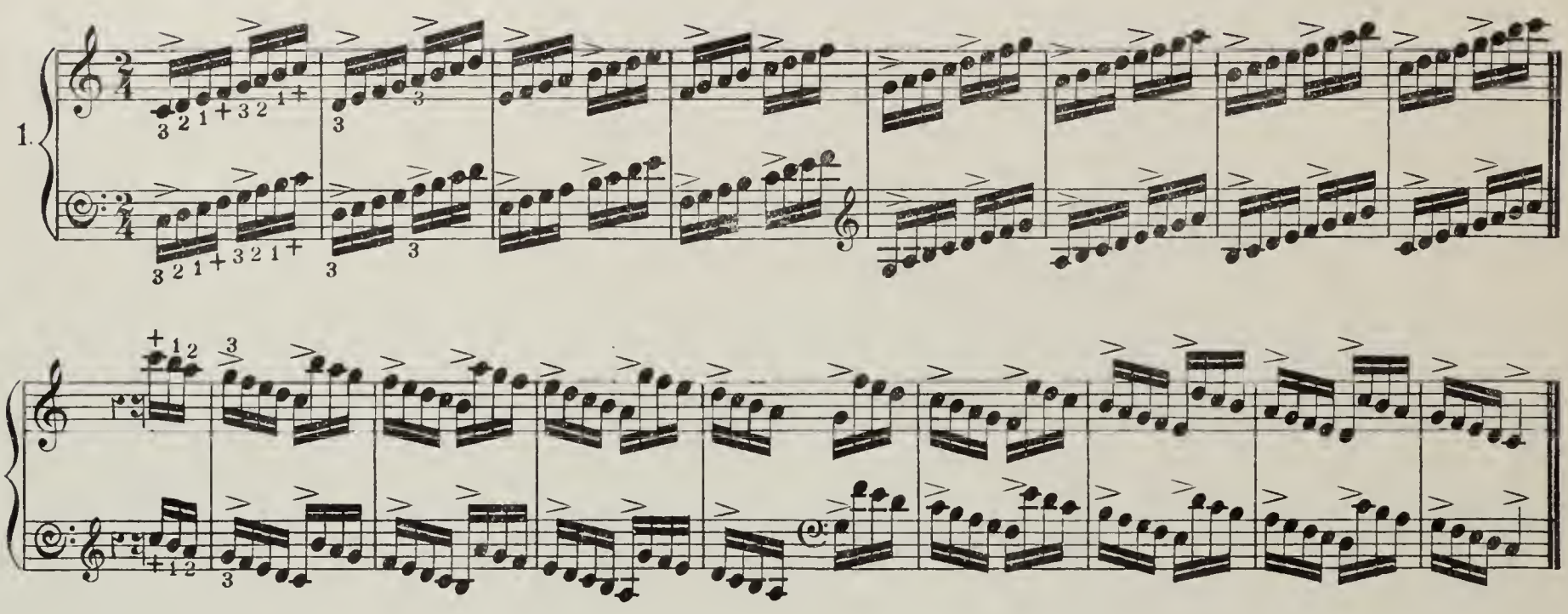
for the

HARP.

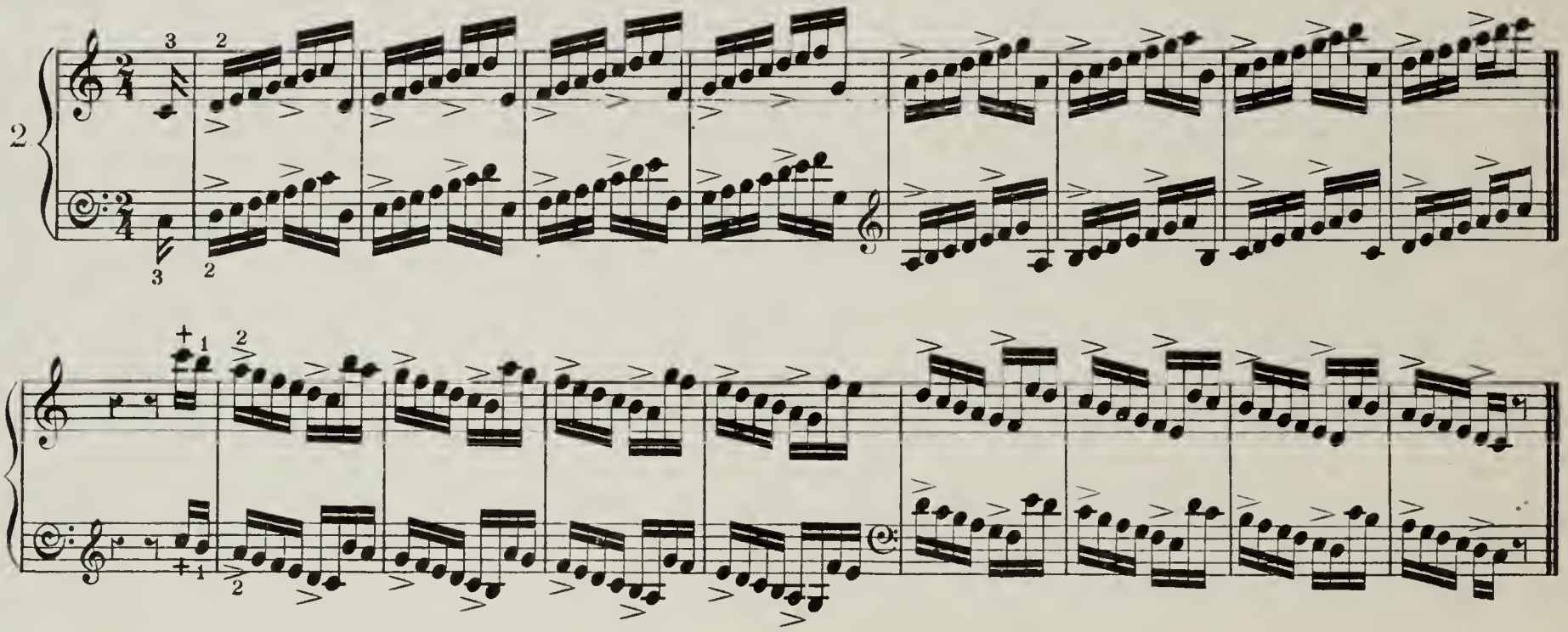
by JOHN THOMAS.

SCALES.

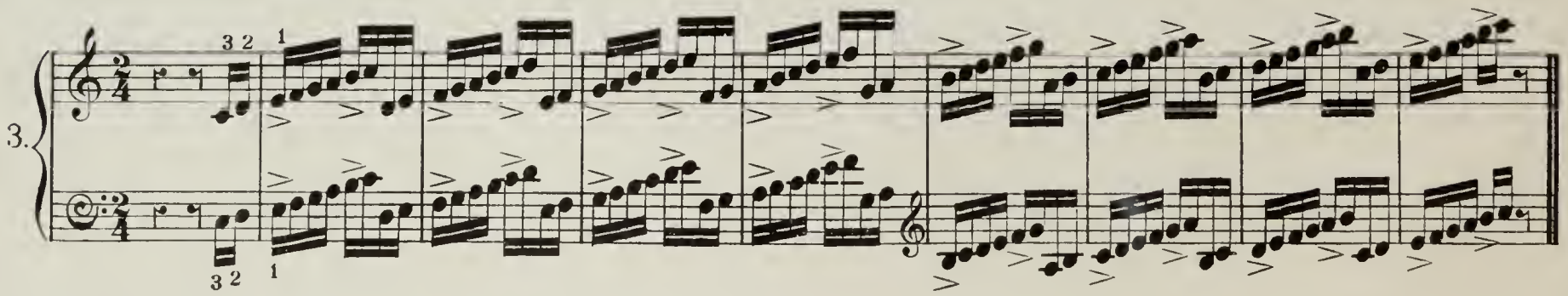
*Accenting the 3rd Finger.



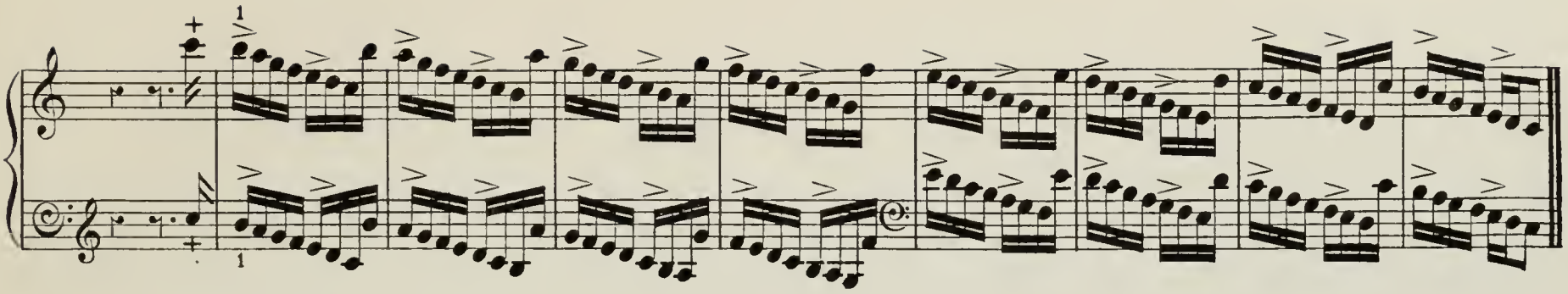
Accenting the 2nd Finger.



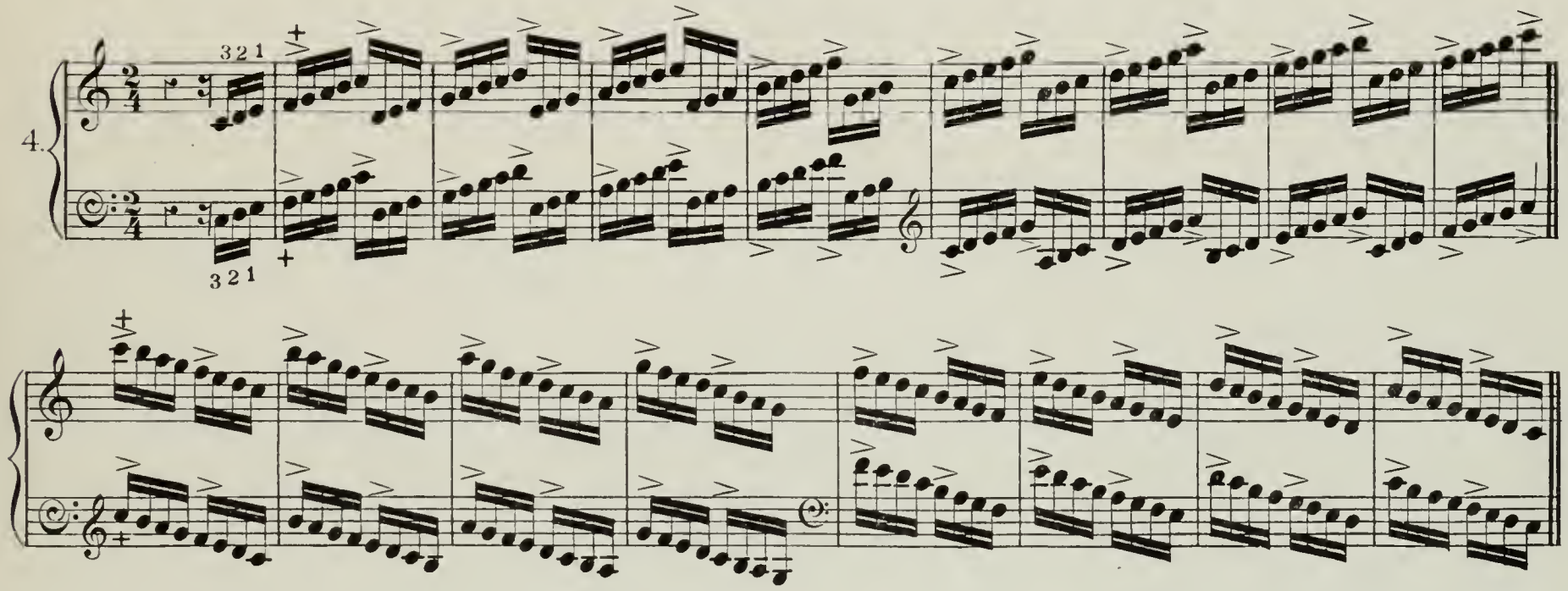
Accenting the 1st Finger.



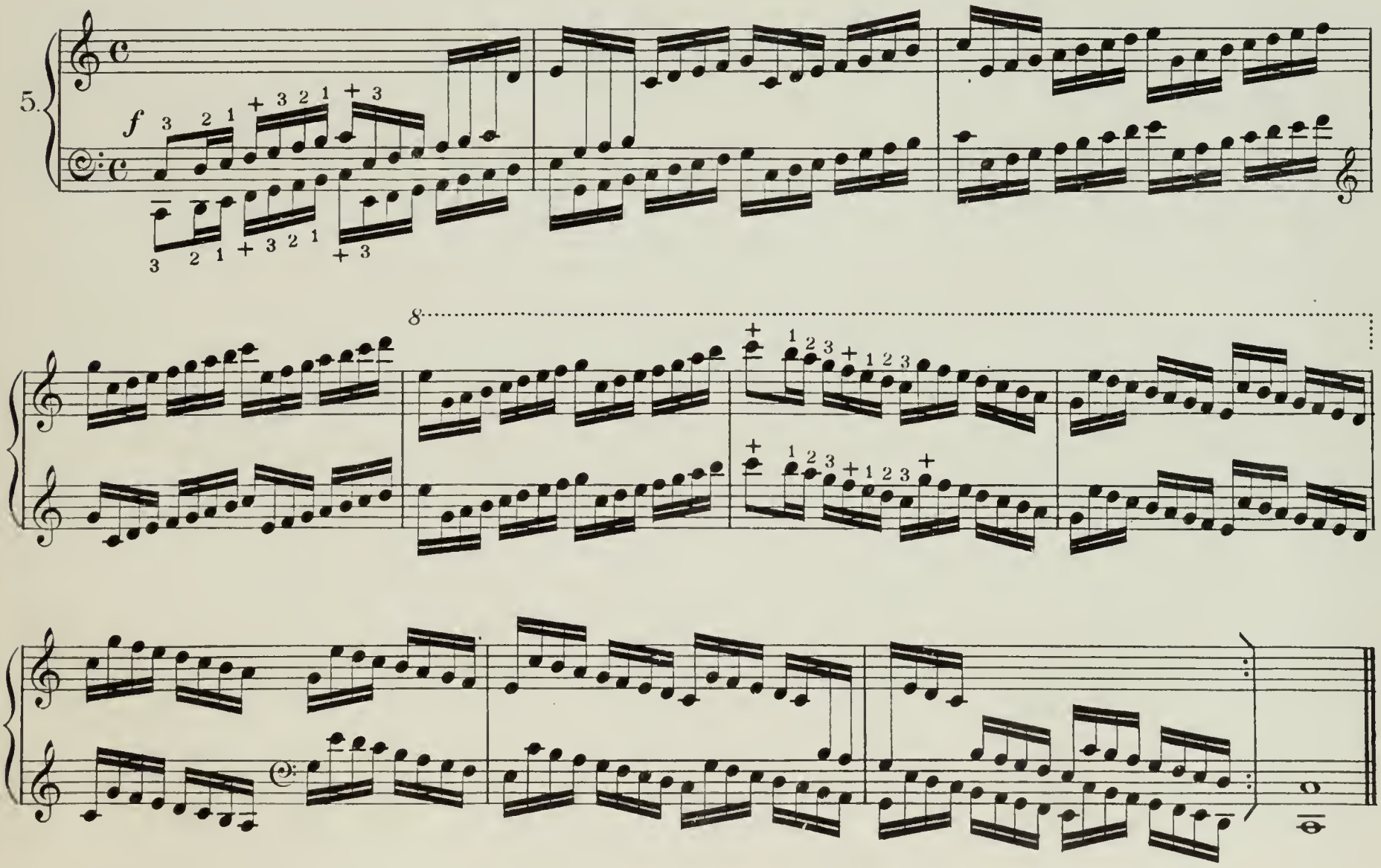
*Intended to give independence of touch to each finger.



Accenting the Thumb.



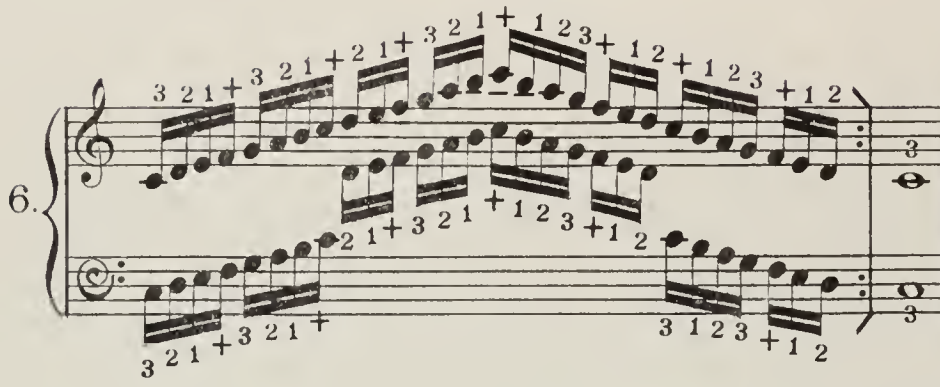
Every note in the following Exercise to be played with equal firmness, to counteract the effect of the accents in the preceding Exercises.



NEW FINGERING OF THE SCALE_ UNIFORM IN ALL KEYS.

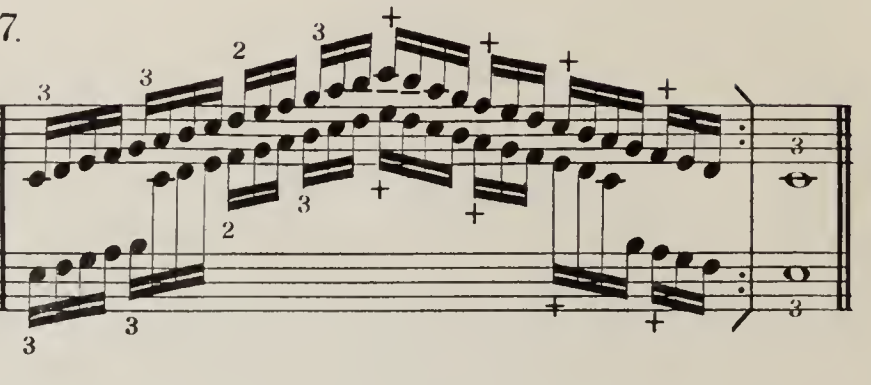
In Octaves.

6.



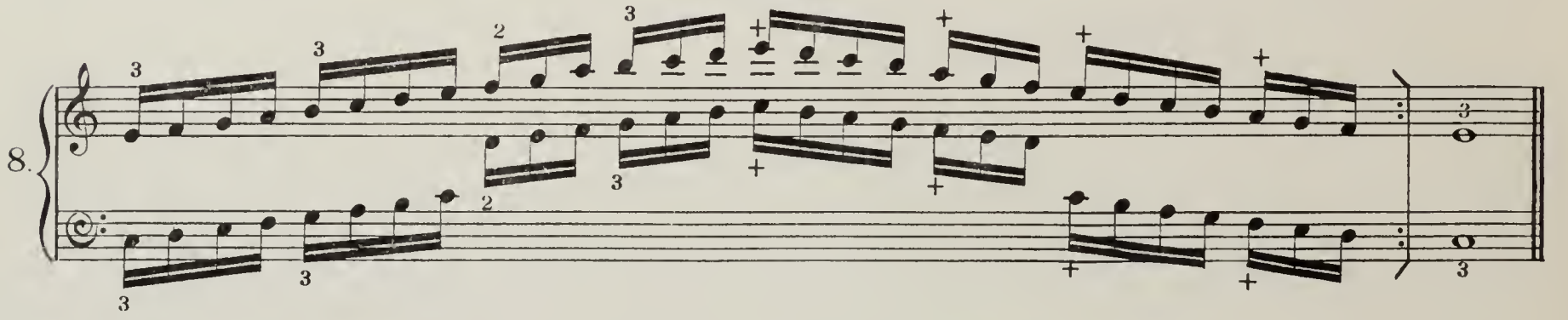
In Sixths.

7.



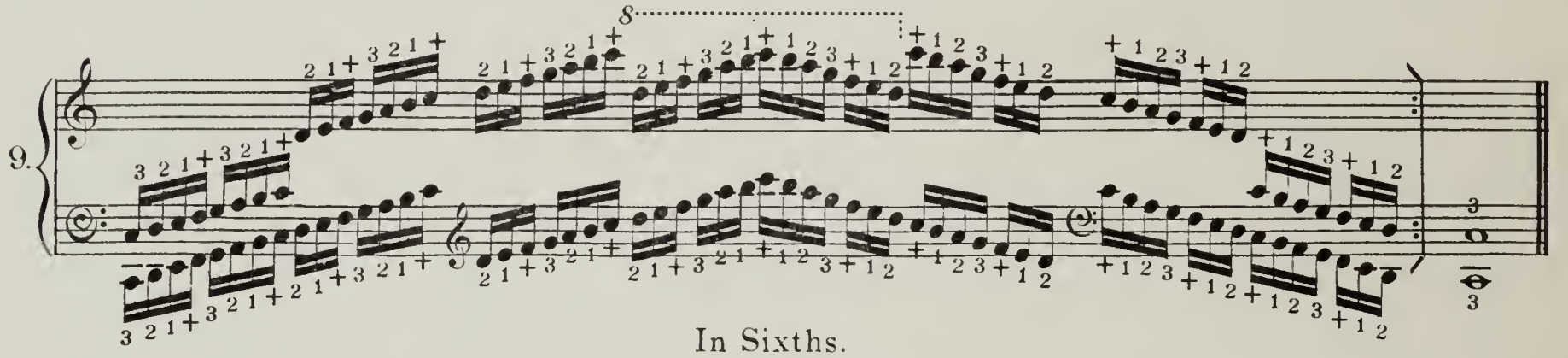
In Tenths.

8.



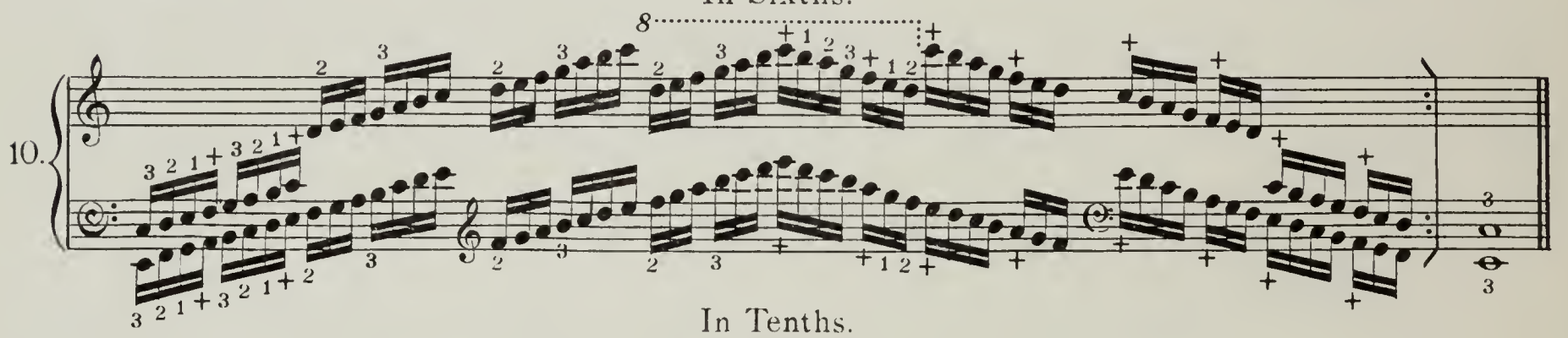
Extended_ In Octaves.

9.



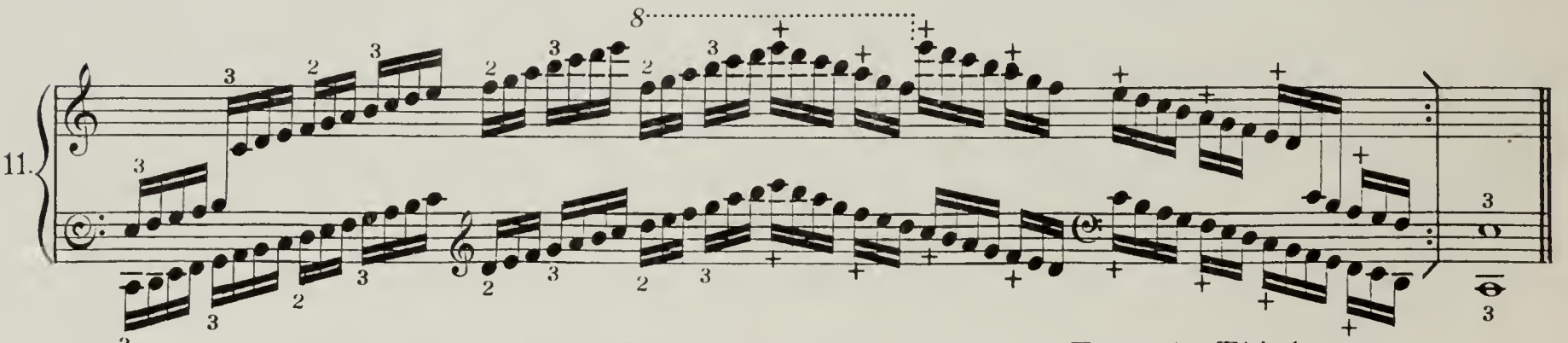
In Sixths.

10.



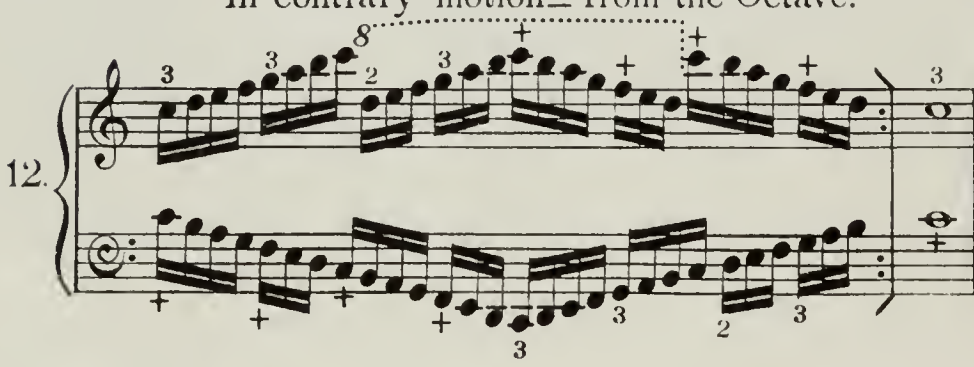
In Tenths.

11.



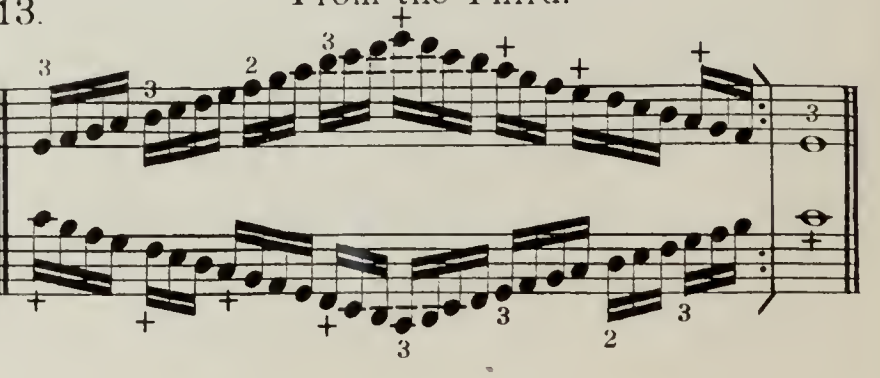
In contrary motion_ from the Octave.

12.



From the Third.

13.

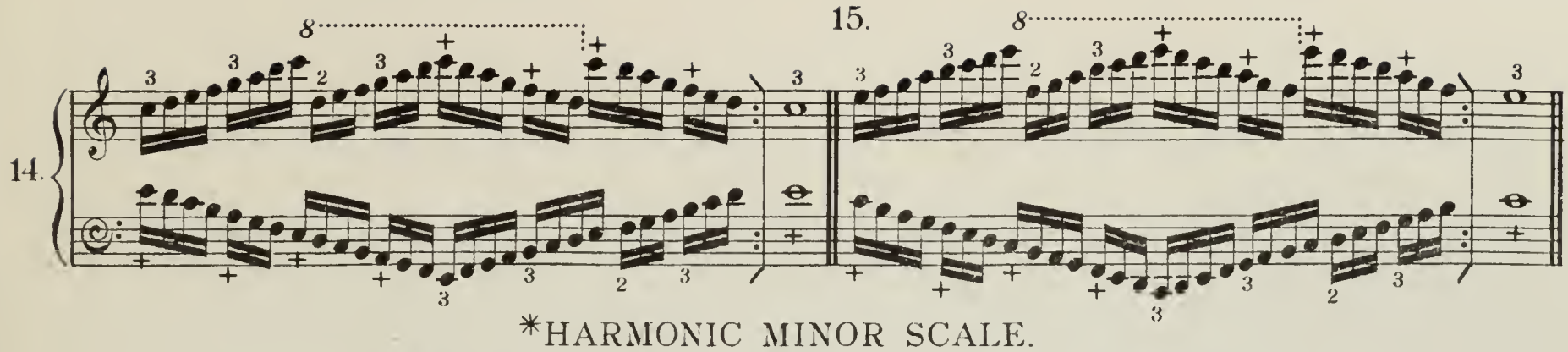


From the Sixth.

From the Tenth.

14.

15.



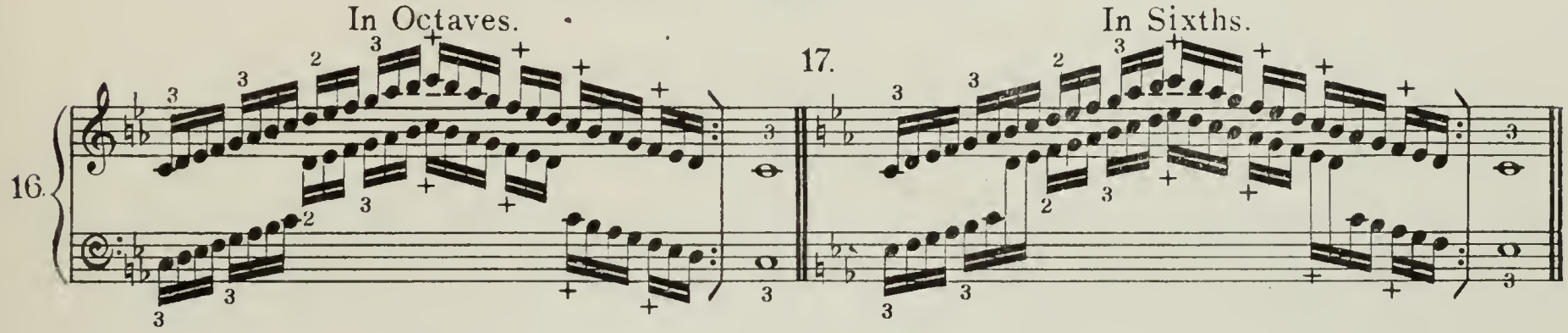
*HARMONIC MINOR SCALE.

In Octaves.

In Sixths.

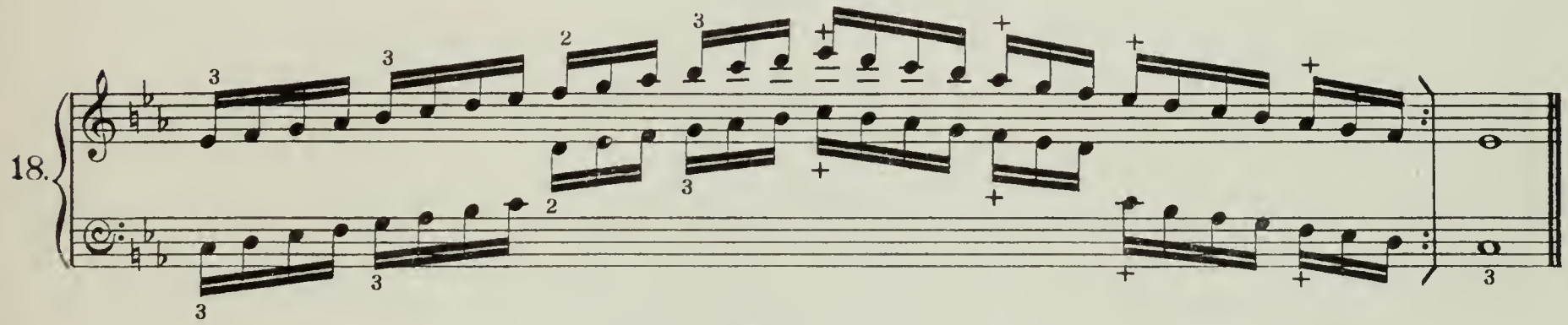
16.

17.



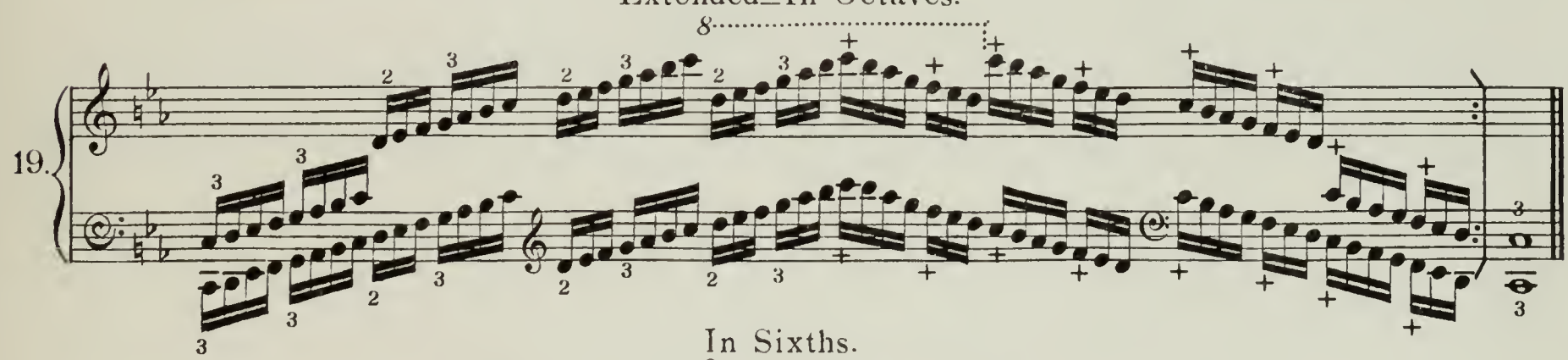
In Tenths.

18.



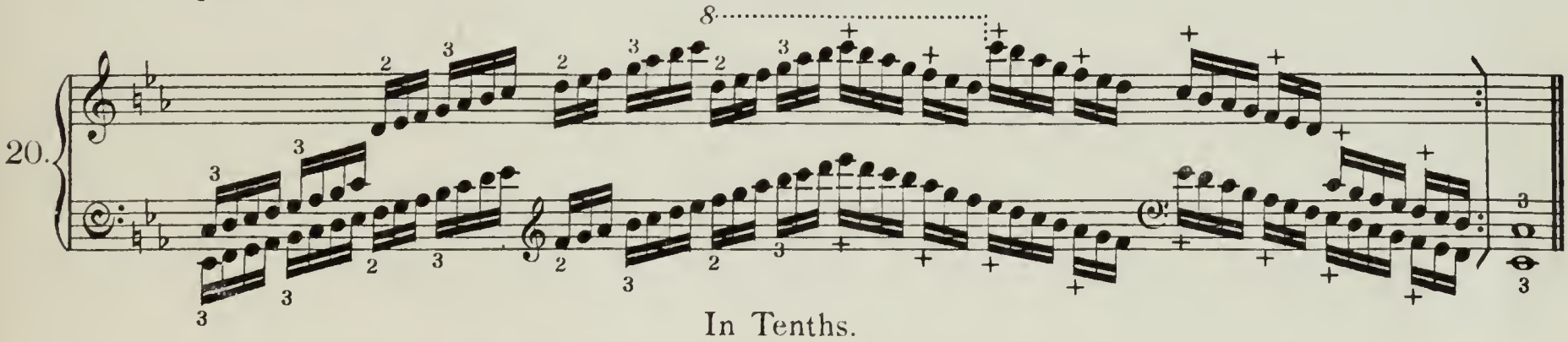
Extended_In Octaves.

19.



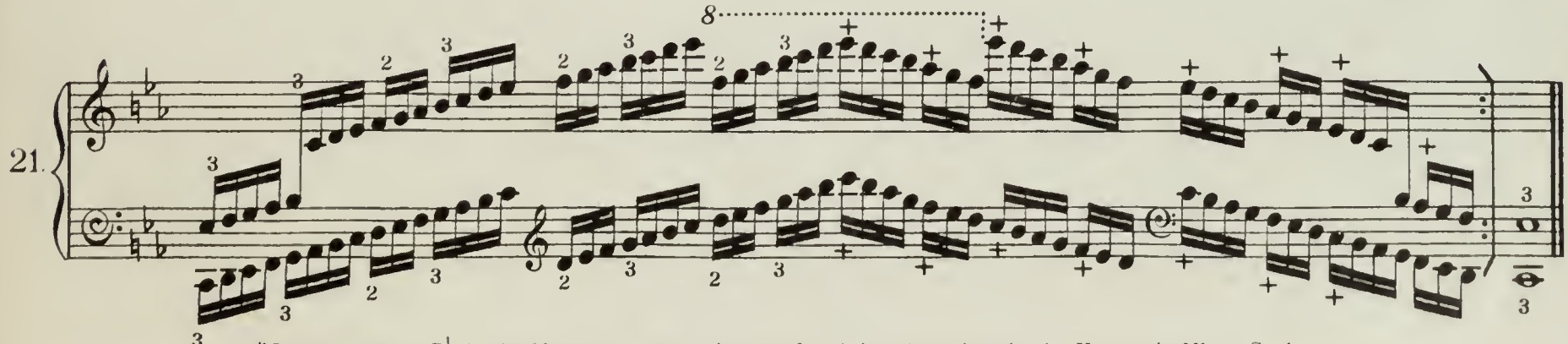
In Sixths.

20.



In Tenths.

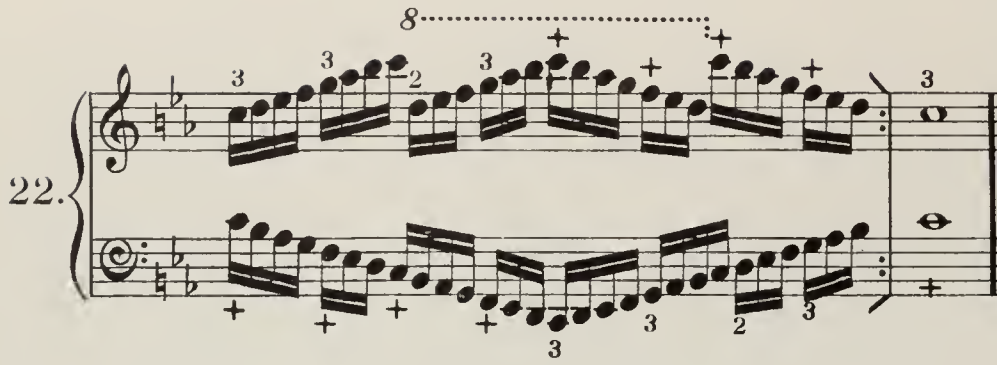
21.



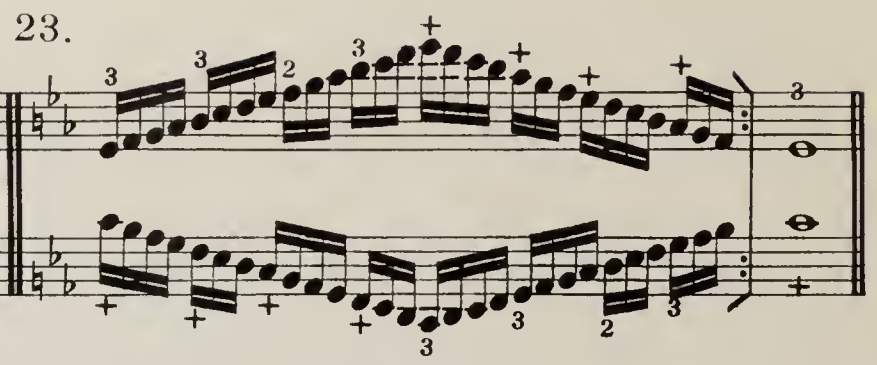
*Please observe B♮ in the Signature, as no change of pedals takes place in the Harmonic Minor Scale.

In Contrary Motion.

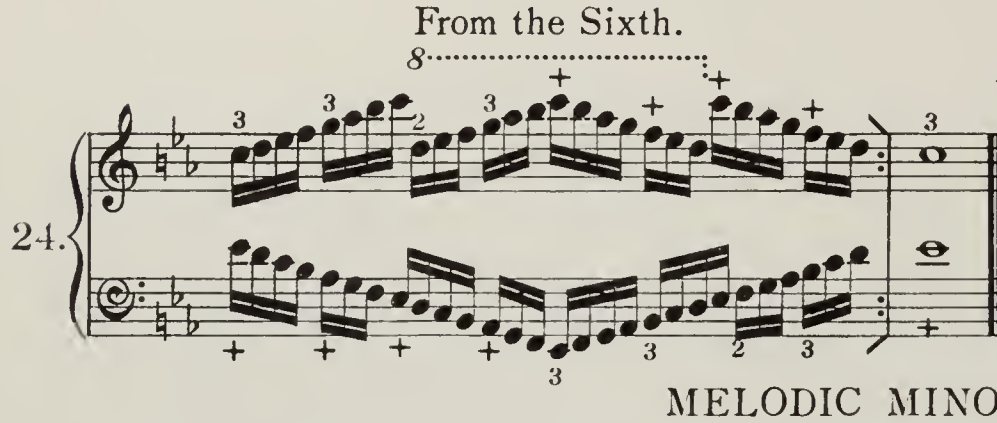
From the Octave.



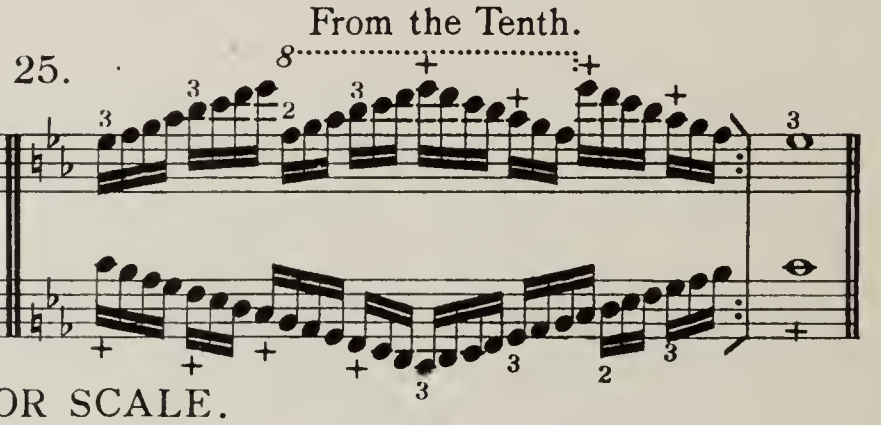
From the Third.



From the Sixth.

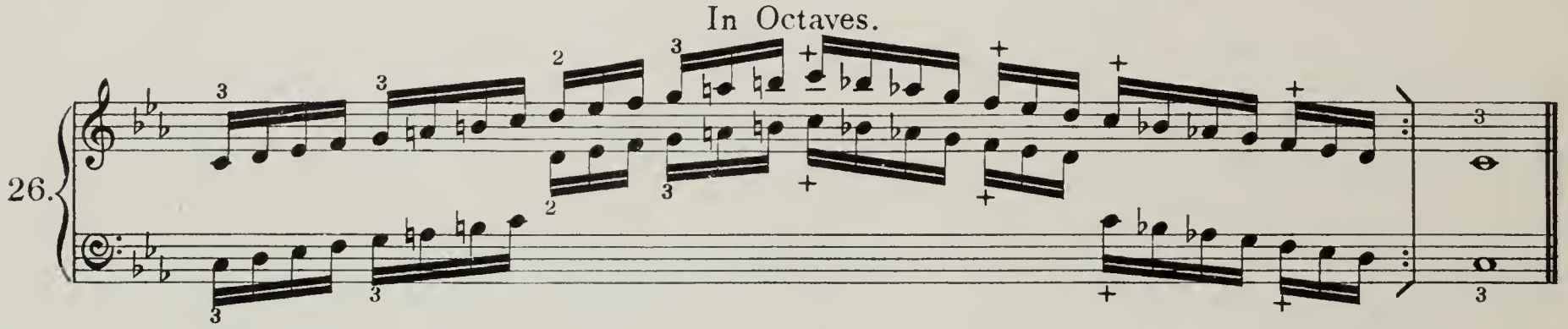


From the Tenth.

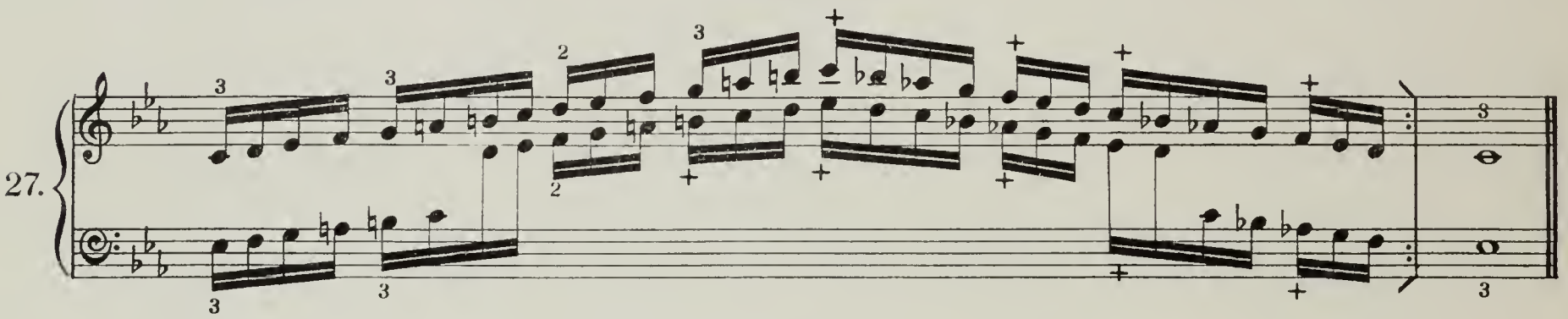


MELODIC MINOR SCALE.

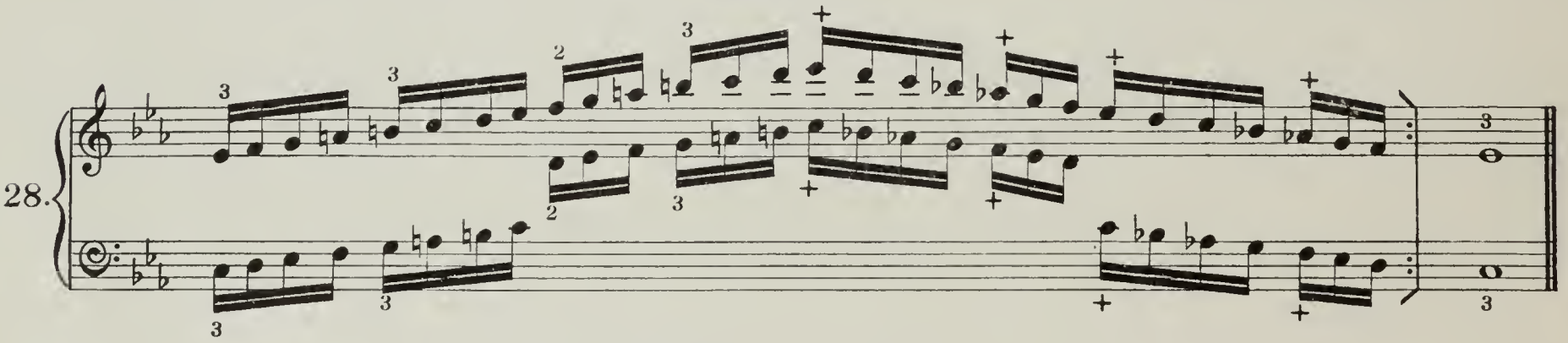
In Octaves.



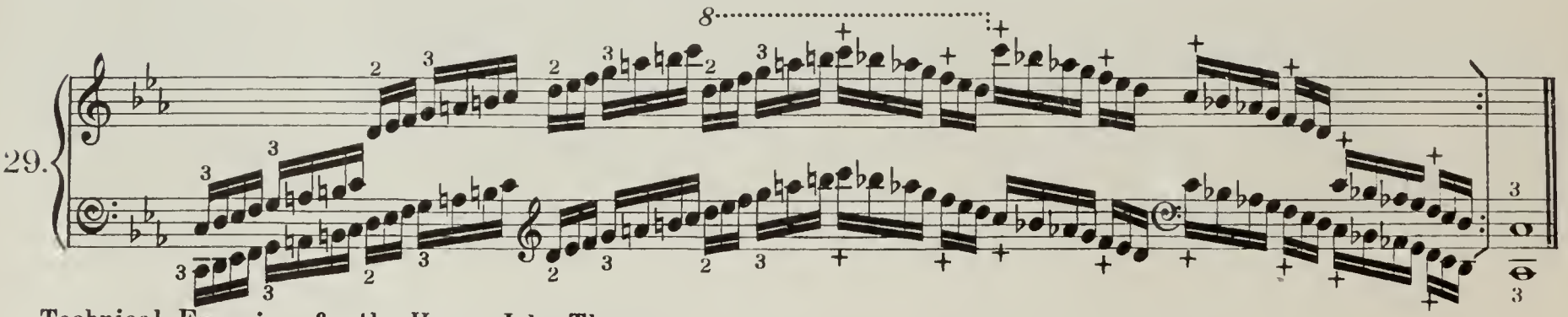
In Sixths.



In Tenths.

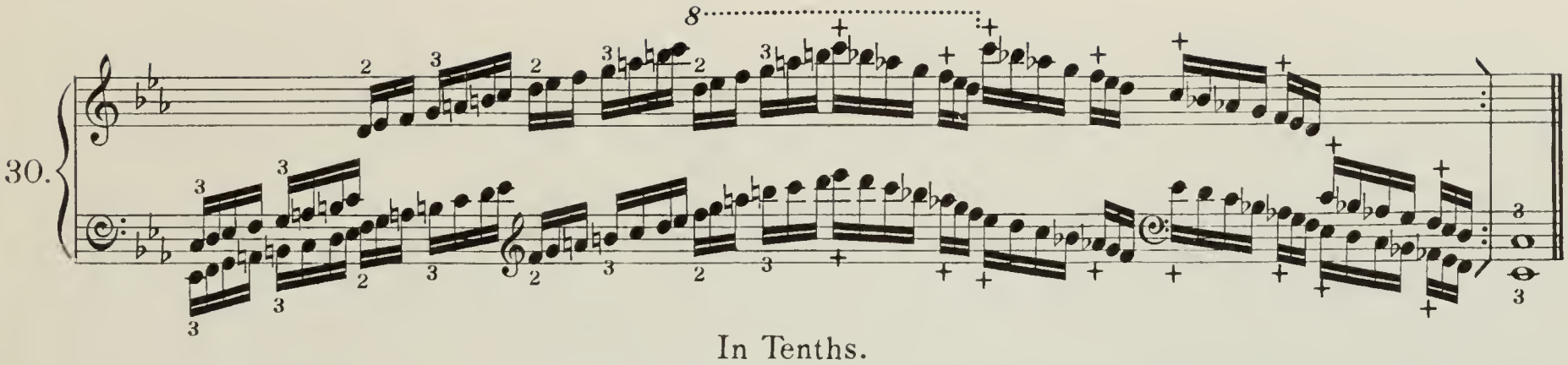


Extended_ In Octaves.



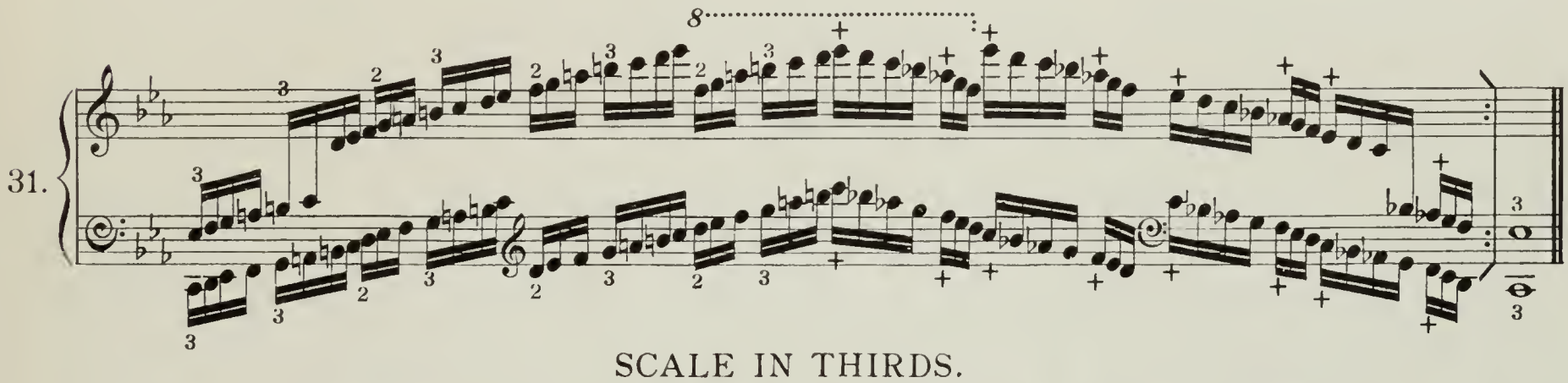
In Sixths.

30.



In Tenths.

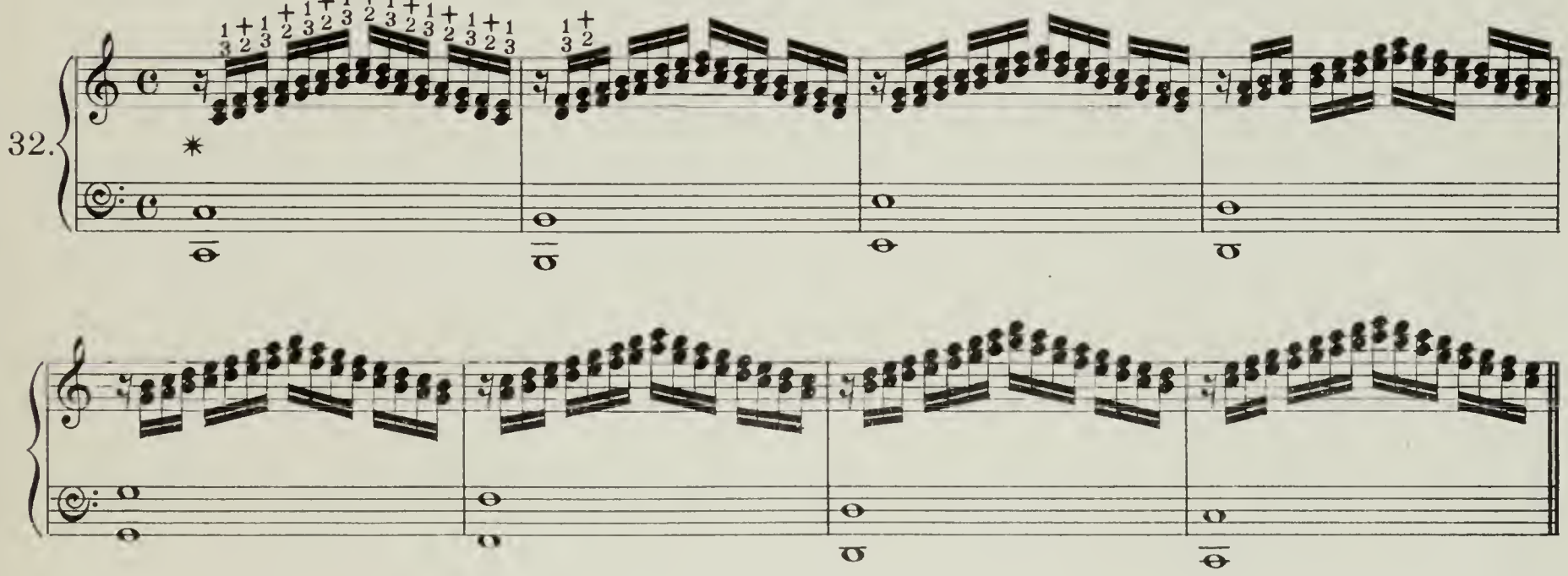
31.



SCALE IN THIRDS.

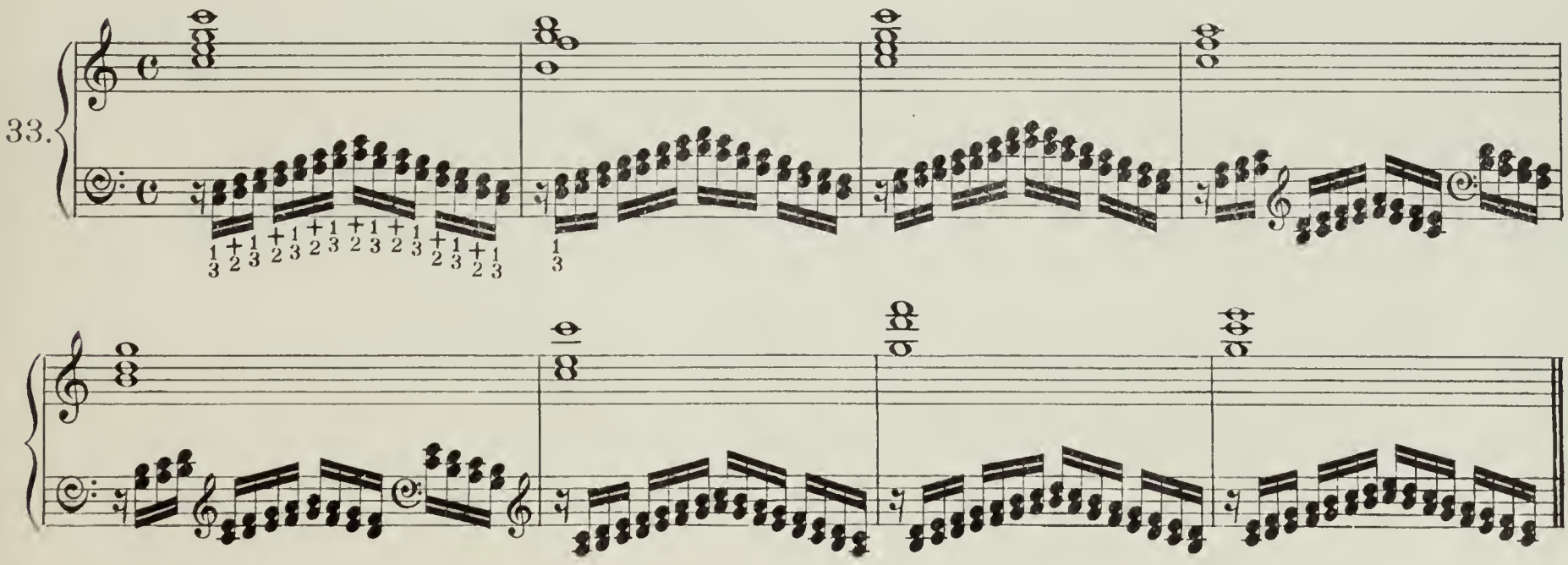
With the Right Hand.

32.



With the Left Hand.

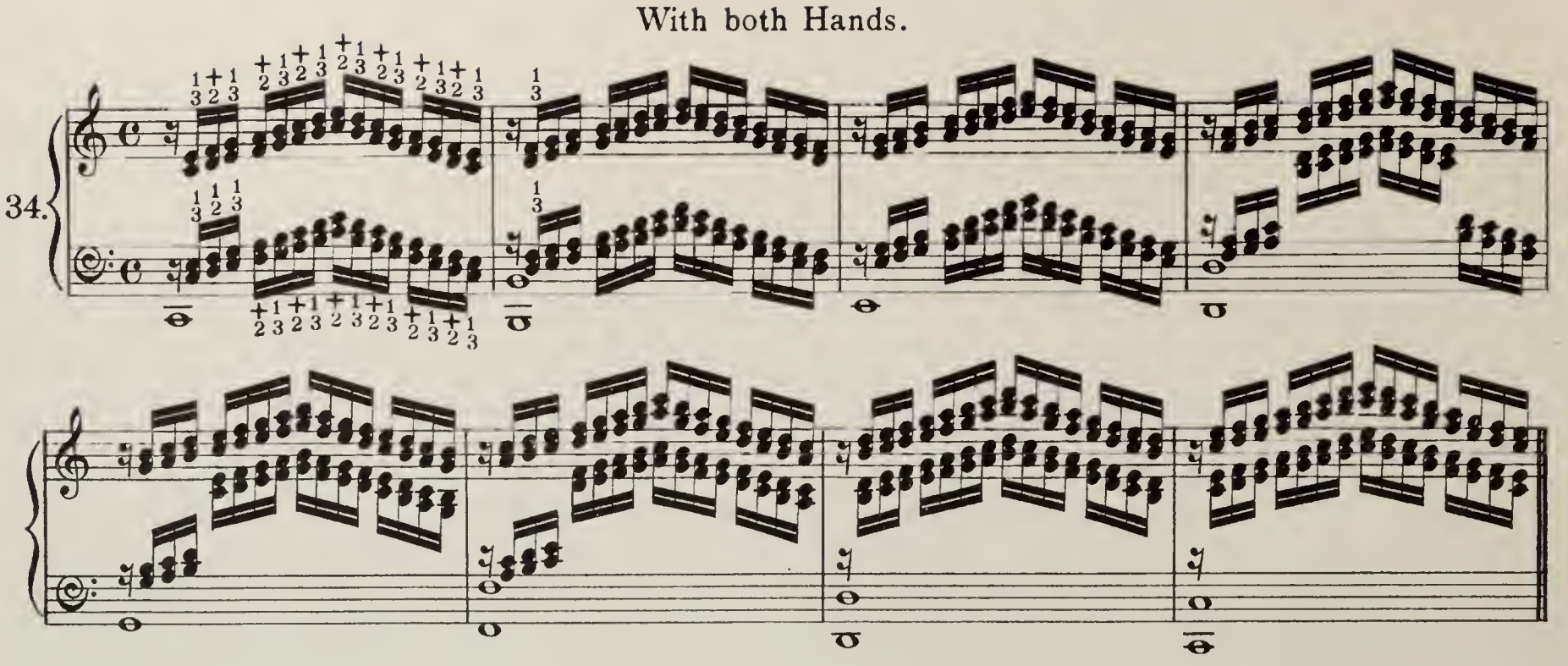
33.



* In playing the Scale in Thirds, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

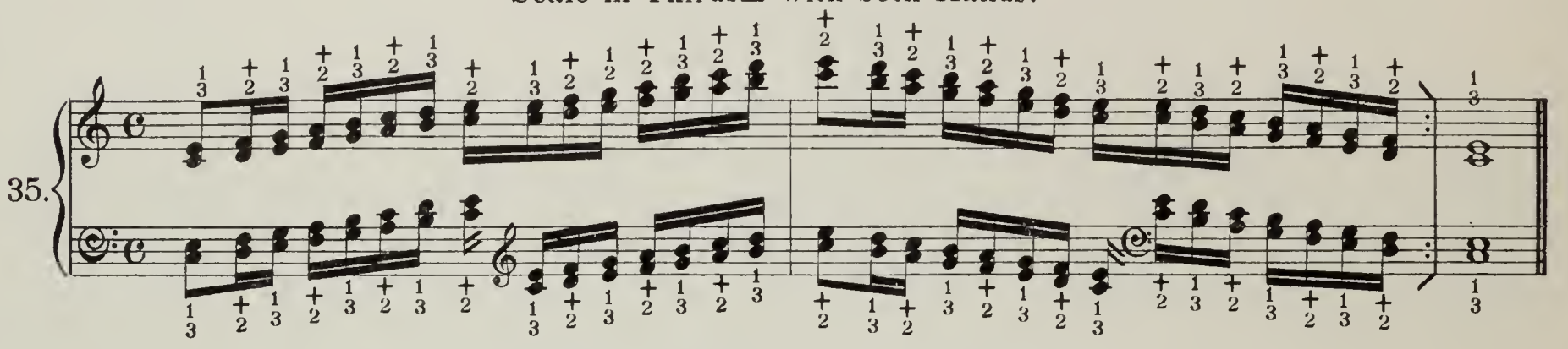
With both Hands.

34.



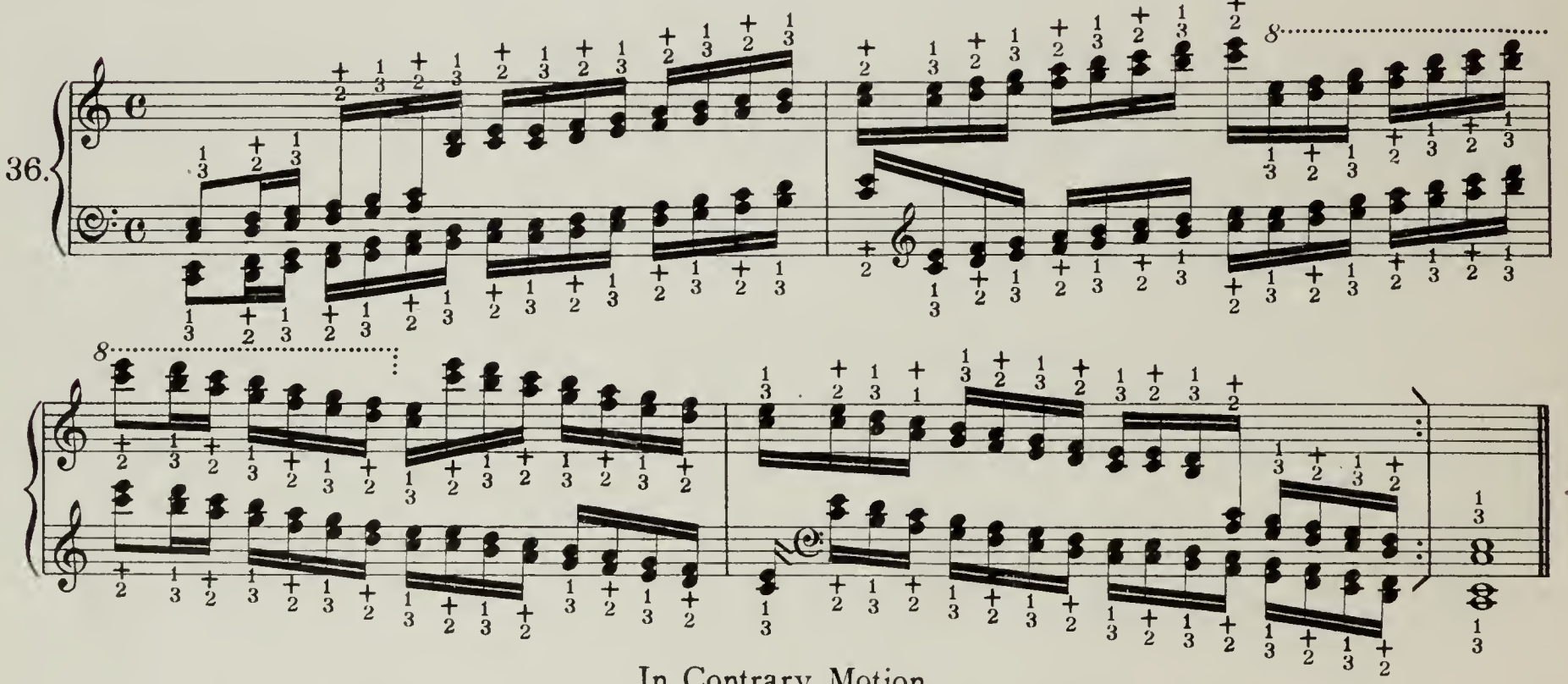
Scale in Thirds_ with both Hands.

35.



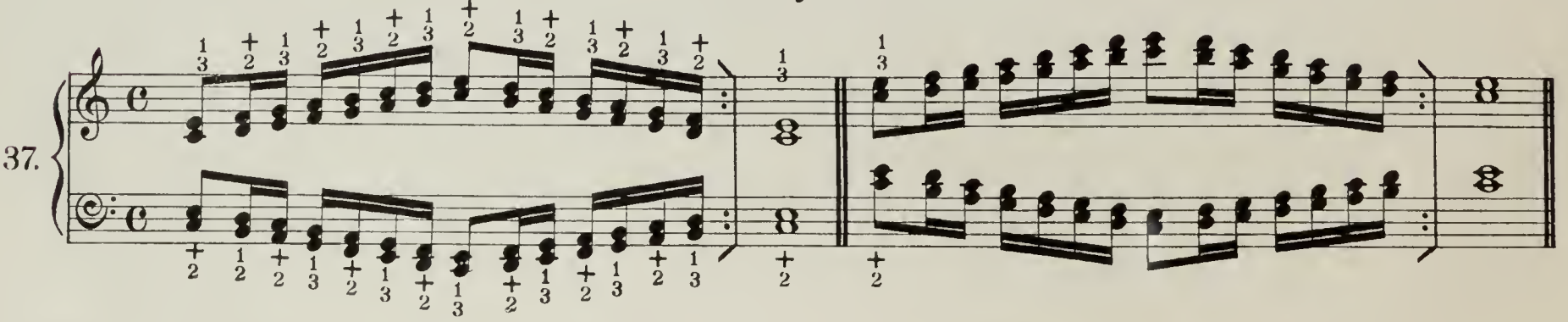
Extended_ in Thirds_ with both Hands.

36.



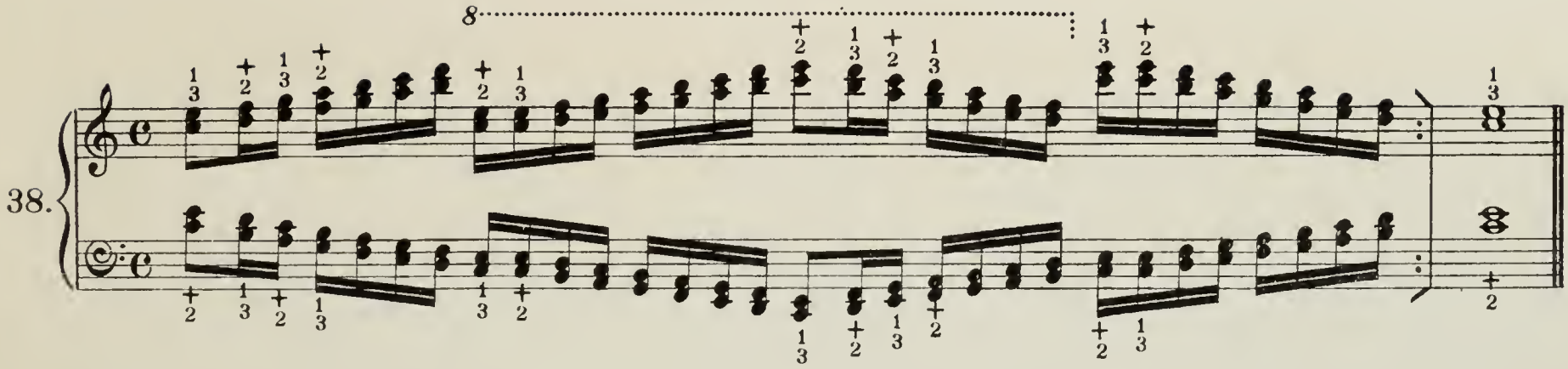
In Contrary Motion.

37.



Extended—In Contrary Motion.

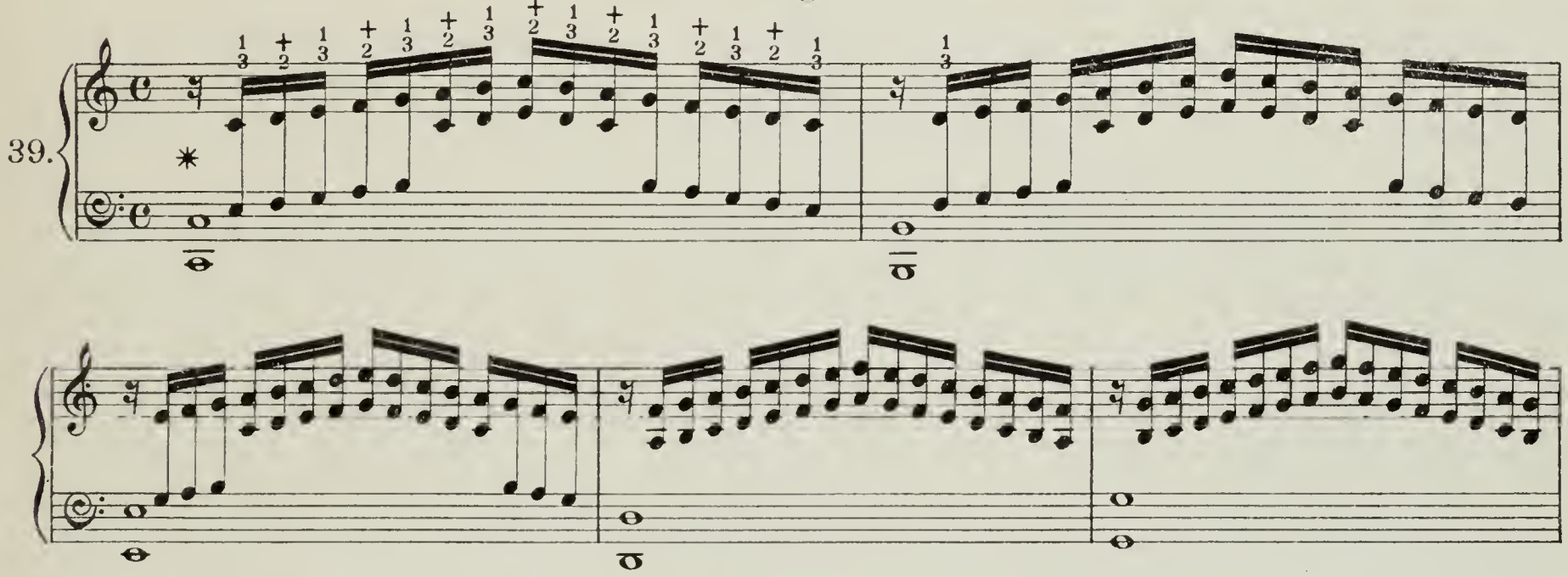
38.

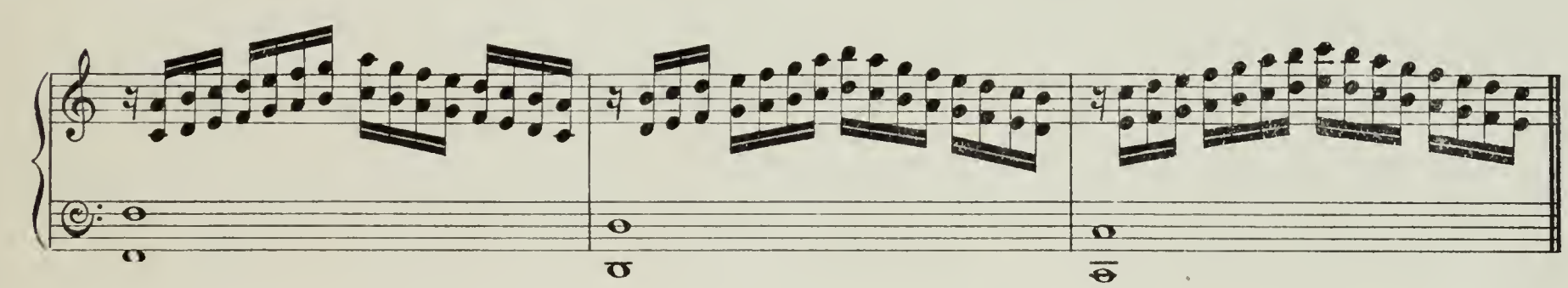


SCALE IN SIXTHS.

With the Right Hand.

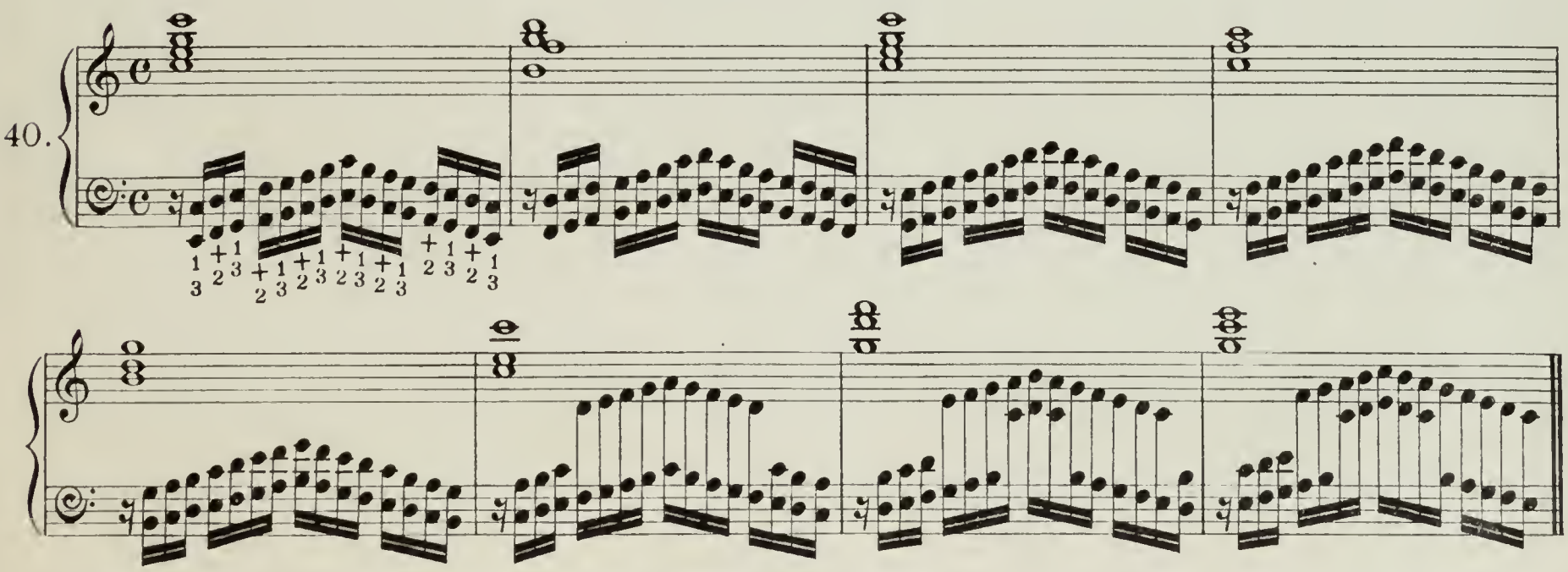
39.





With the Left Hand.

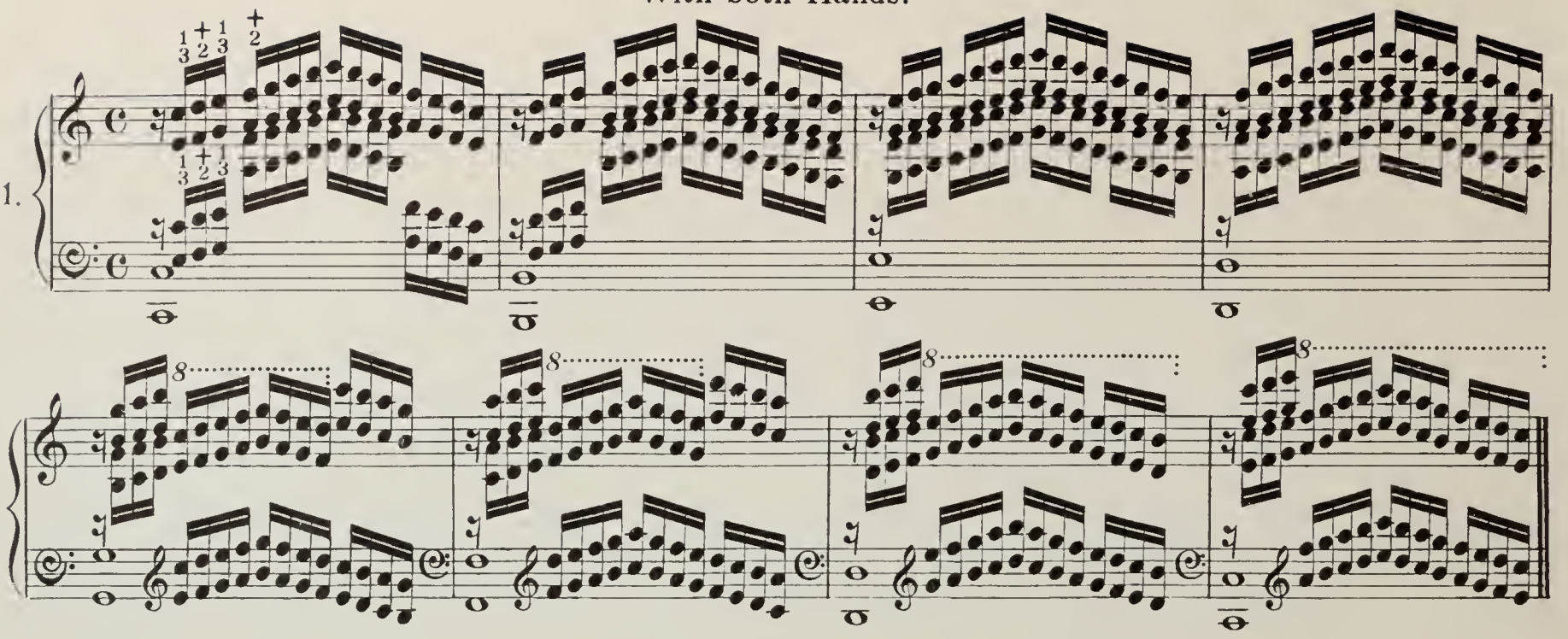
40.



* As with thirds, so with sixths, whether in the right or left hand, the third finger should be fixed in advance in ascending and the thumb in descending.

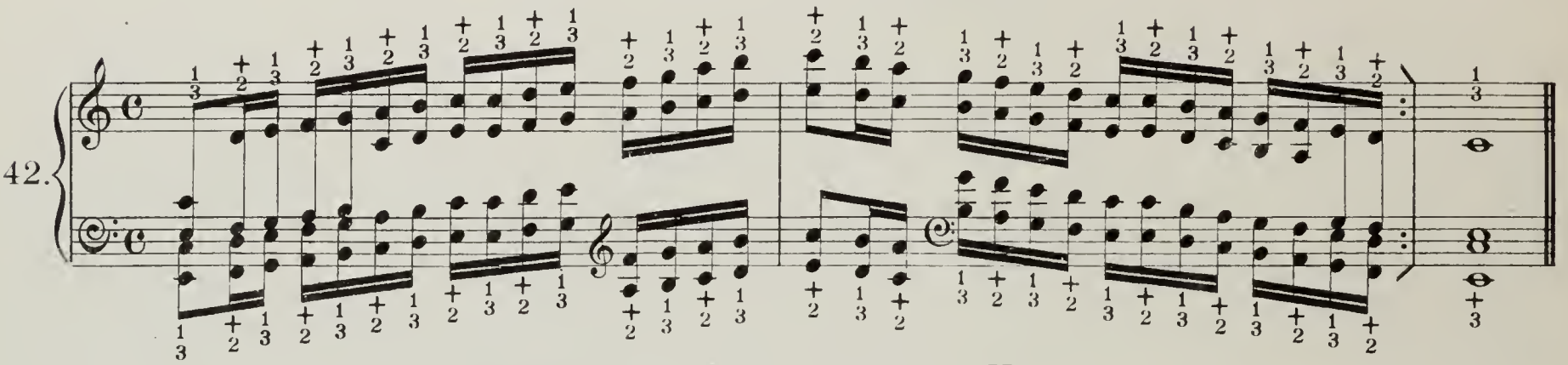
With both Hands.

41.



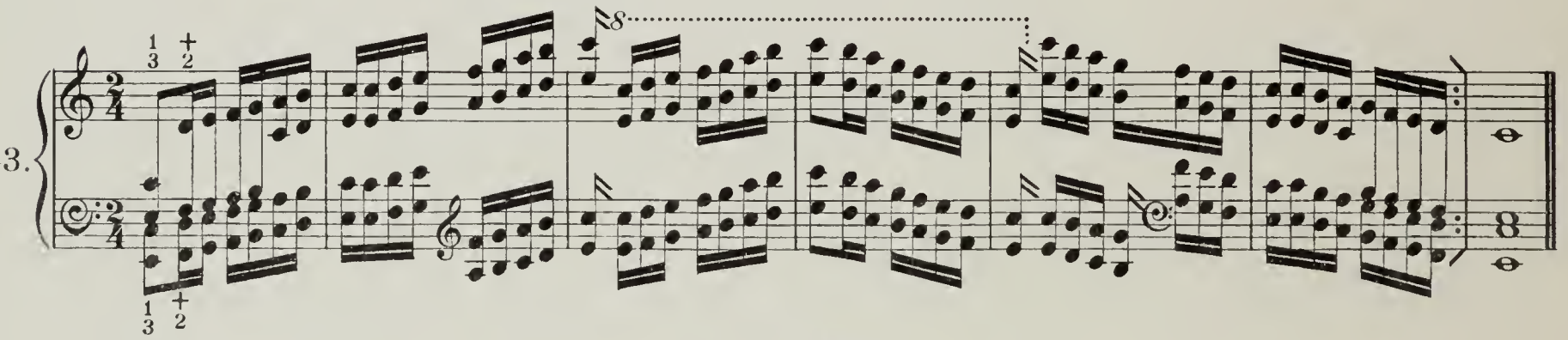
Scale in Sixths_ with both Hands.

42.



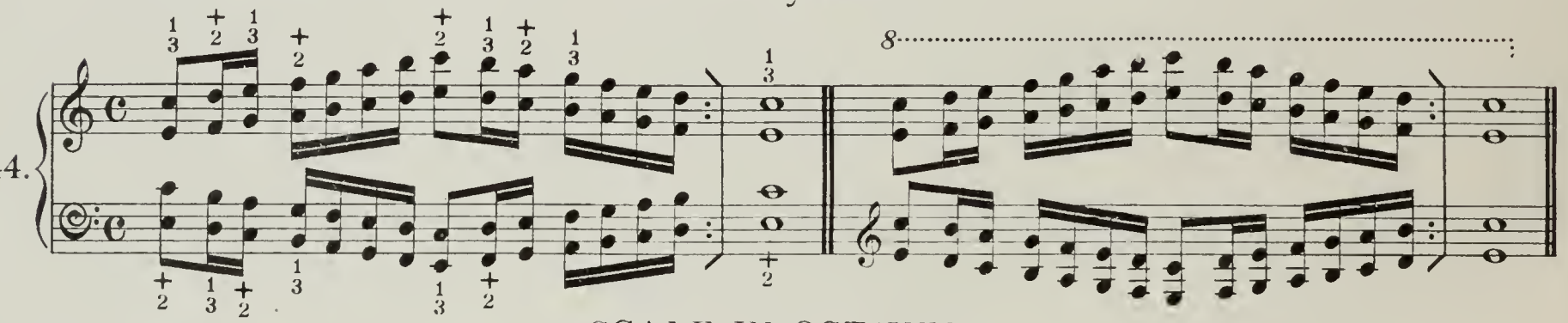
Extended_ in Sixths_ with both Hands.

43.



In Contrary Motion.

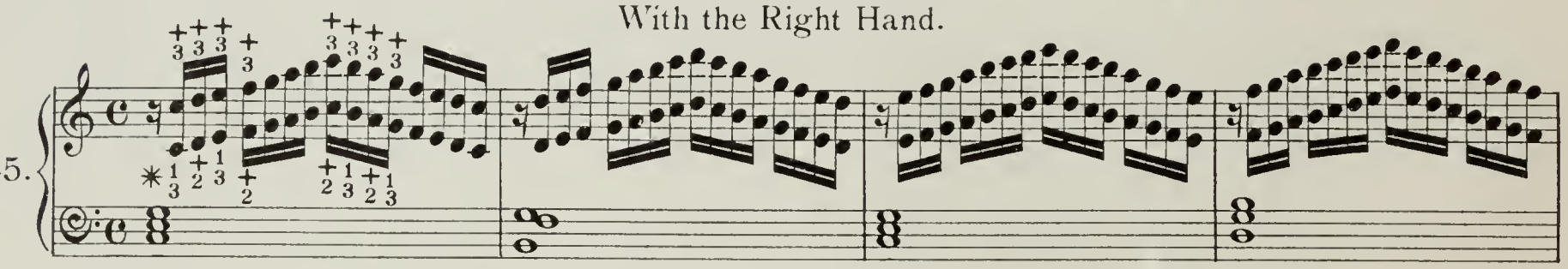
44.



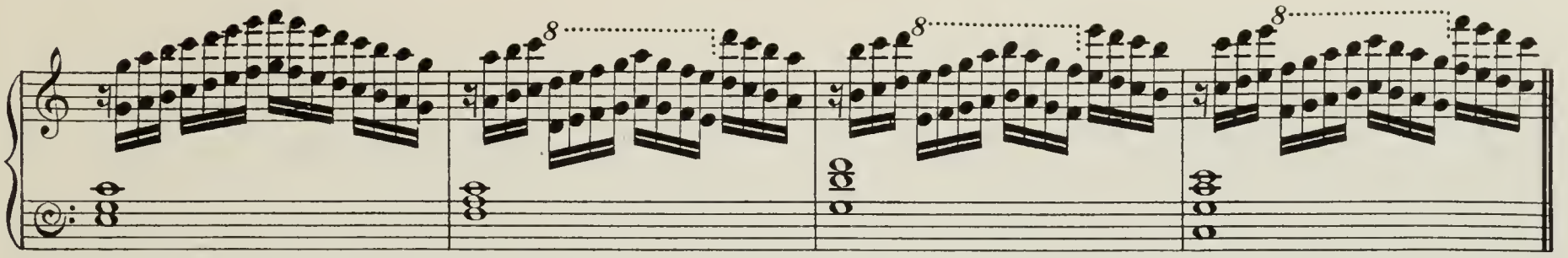
SCALE IN OCTAVES.

With the Right Hand.

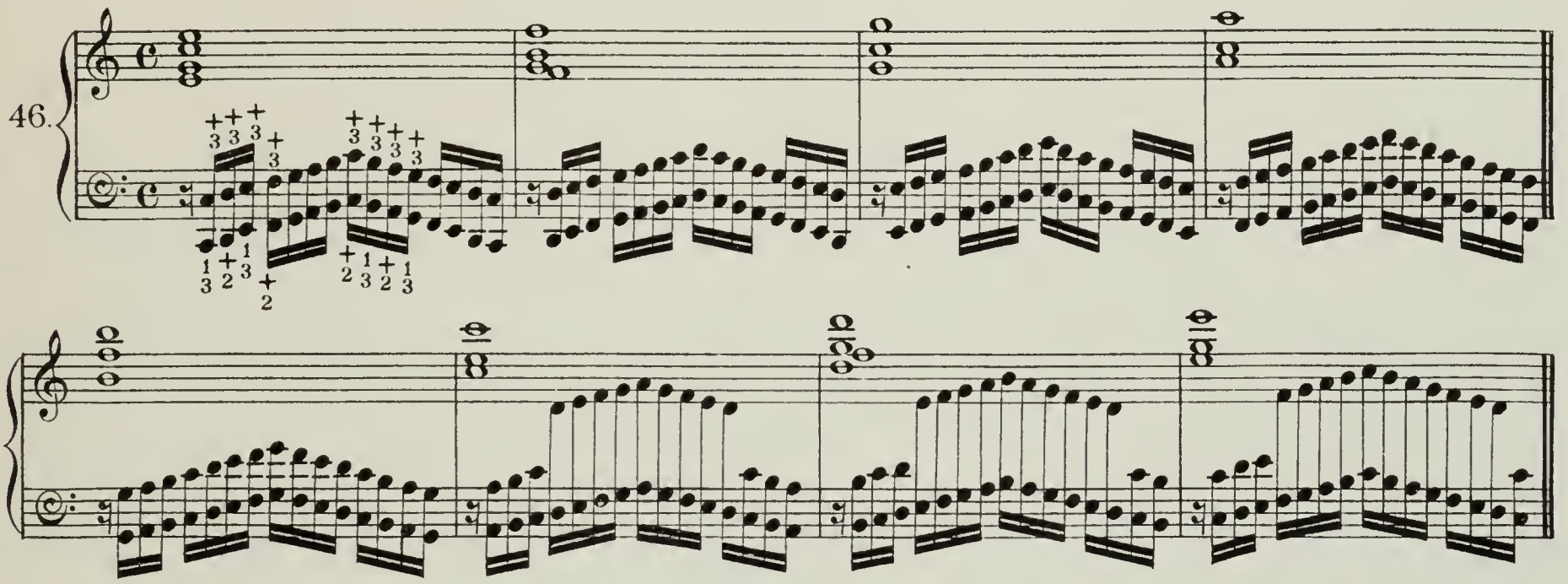
45.



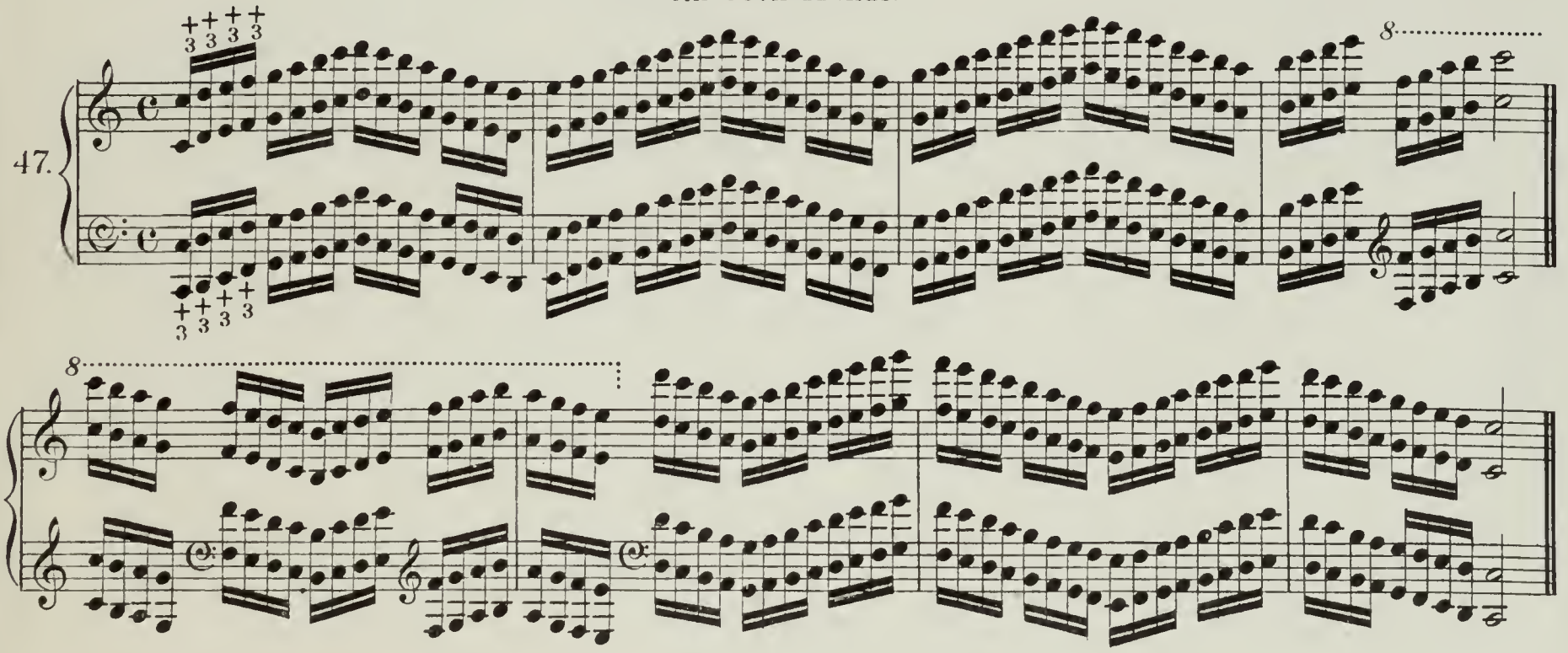
* The lower fingering $\left(\frac{1}{3}\ \frac{+}{2}\right)$ is only intended for those who have an exceptionally extended stretch.



With the Left Hand.



With both Hands.

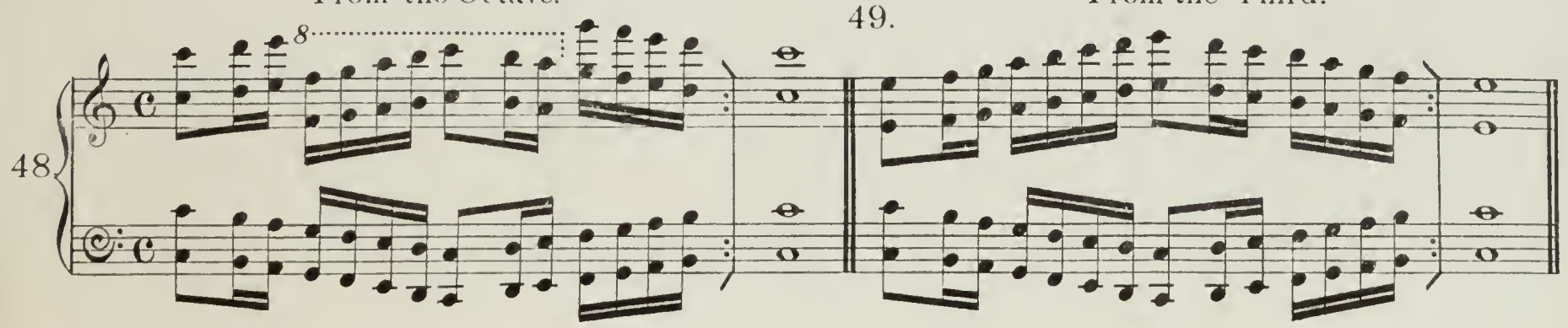


IN CONTRARY MOTION.

From the Octave.

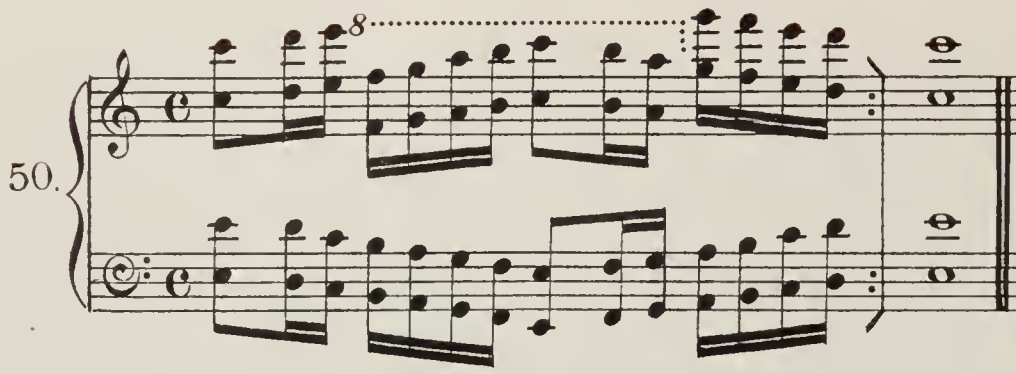
49.

From the Third.

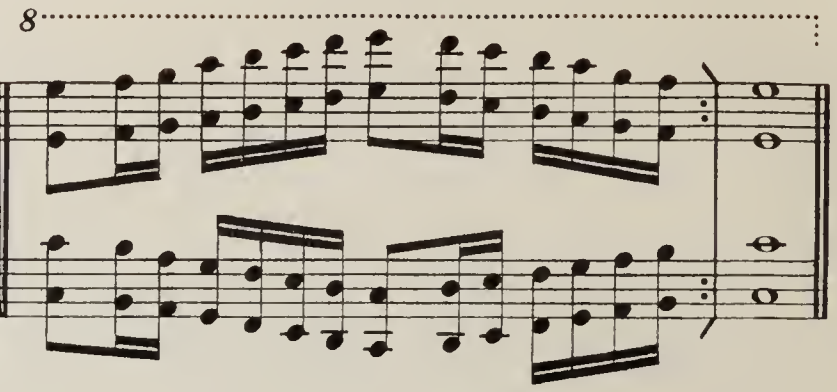


From the Sixth.

50.

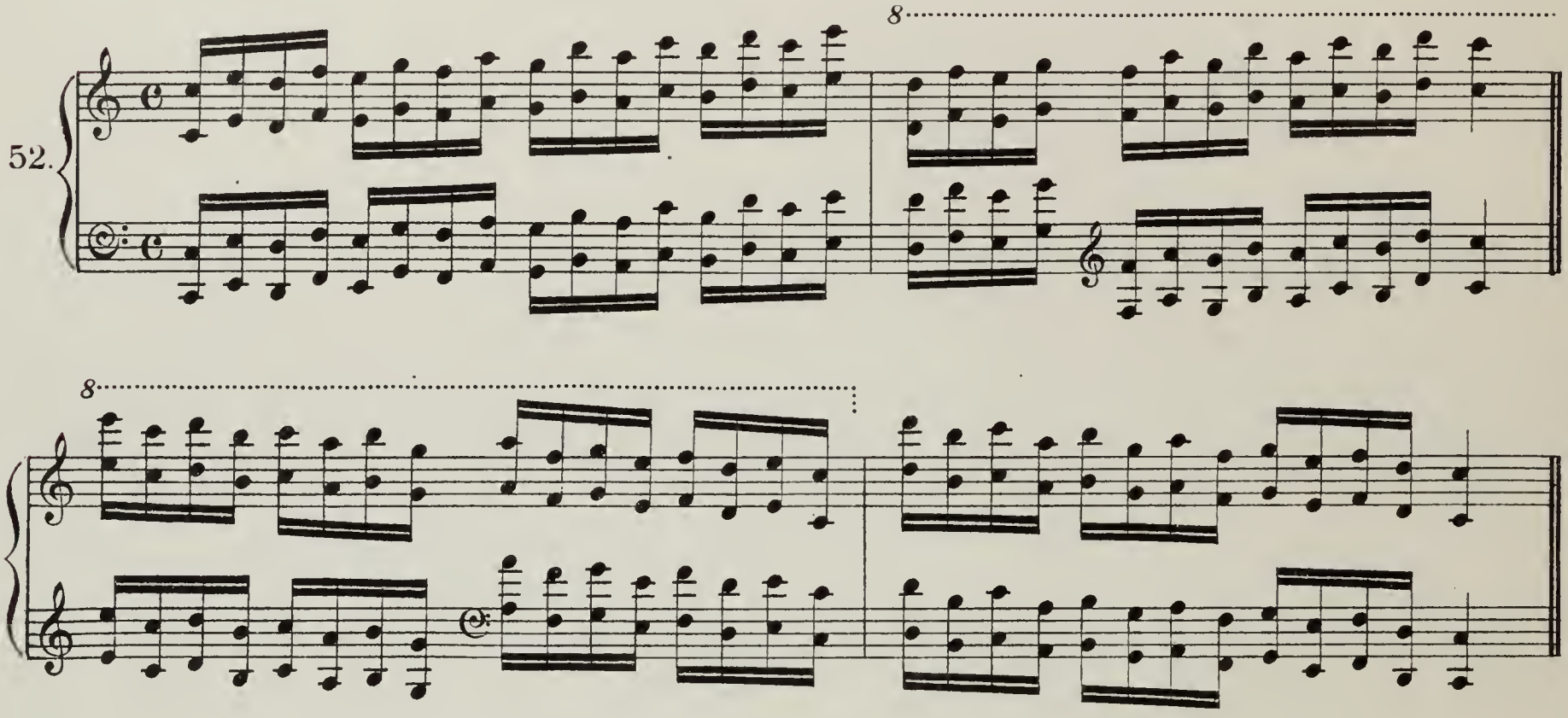


51. From the Tenth.



Extended_Octaves with both Hands.

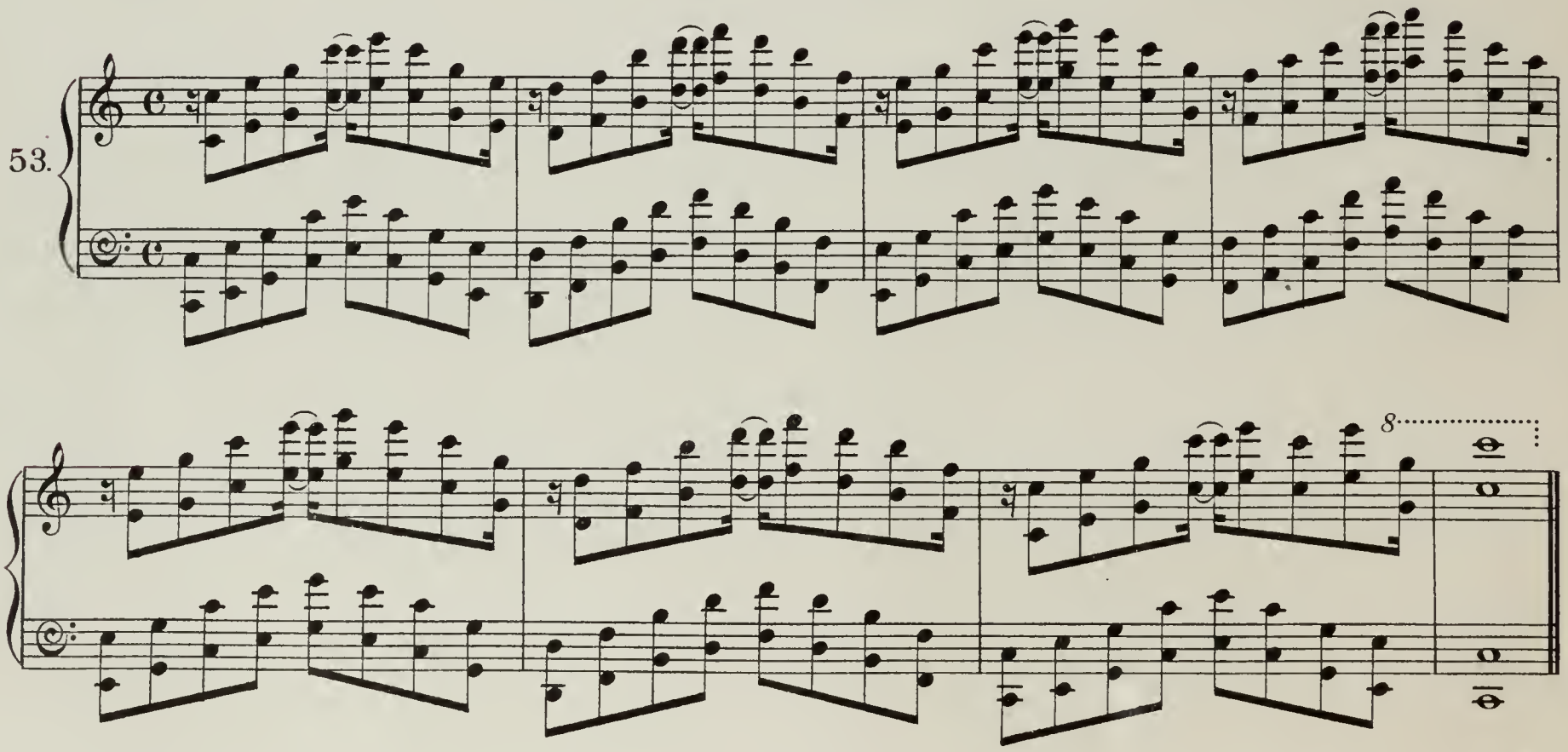
52.



SYNCOPATIONS.

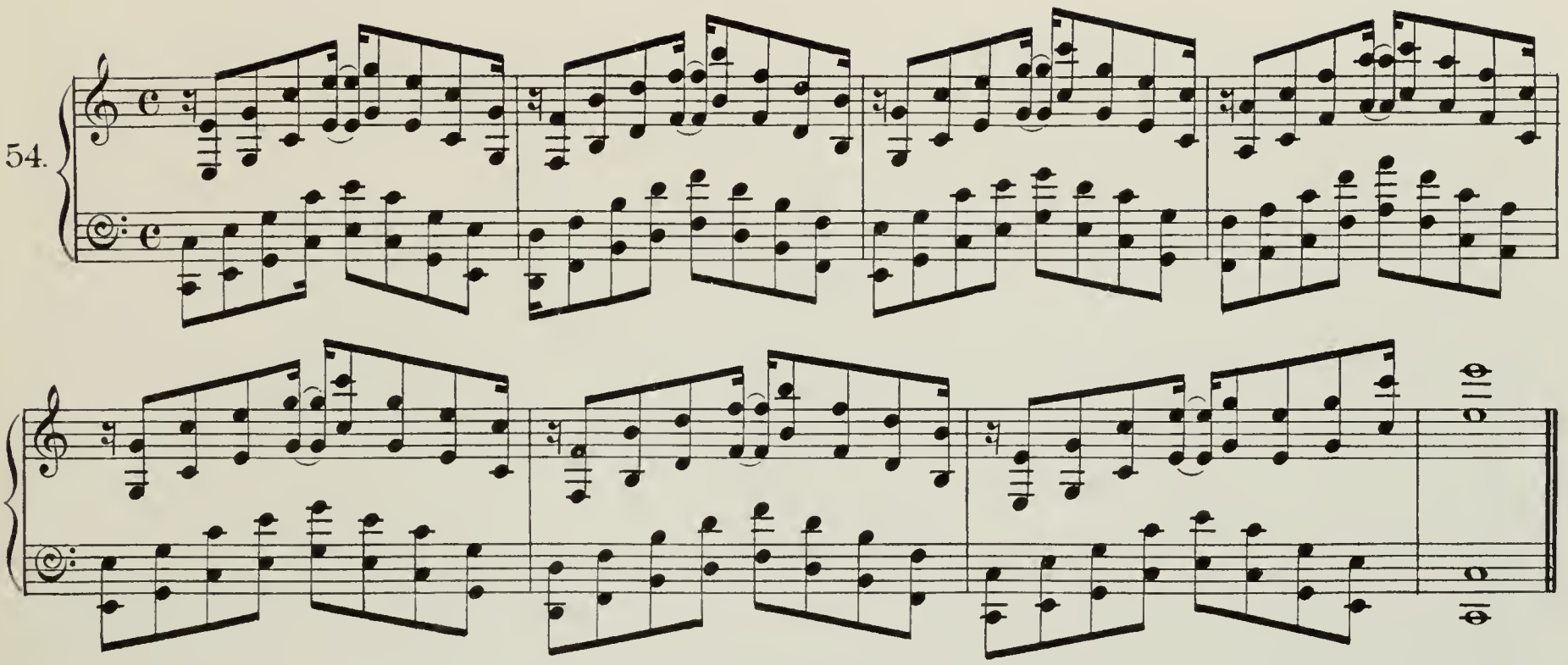
From the Octave.

53.



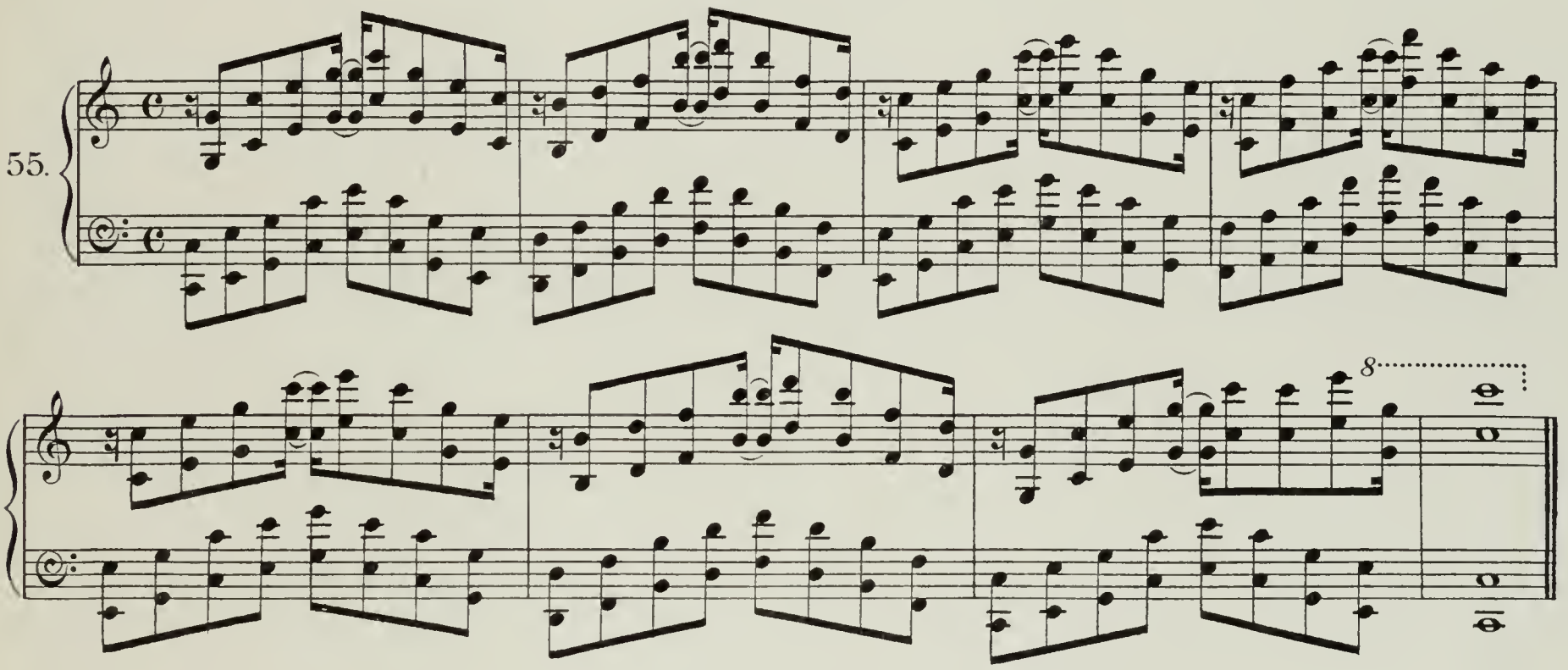
From the Third.

54.



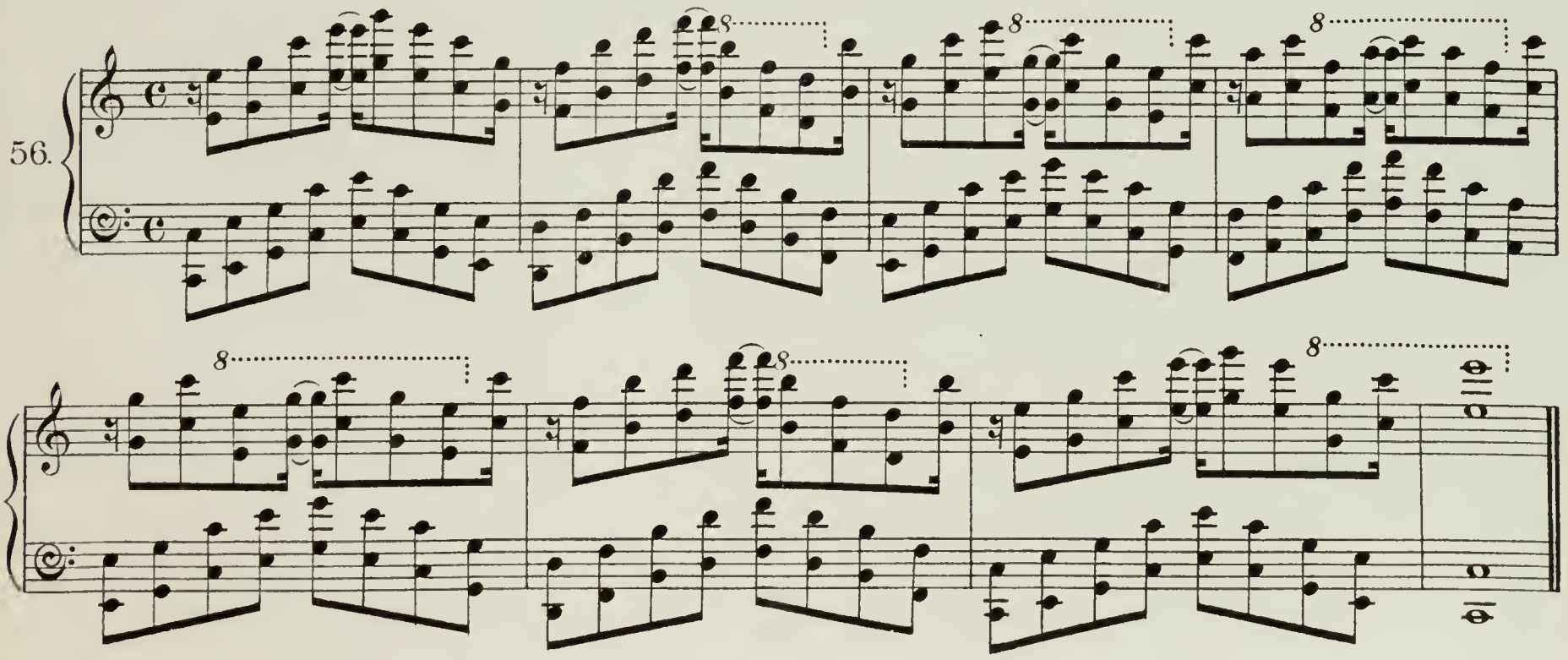
From the Fifth.

55.



From the Tenth.

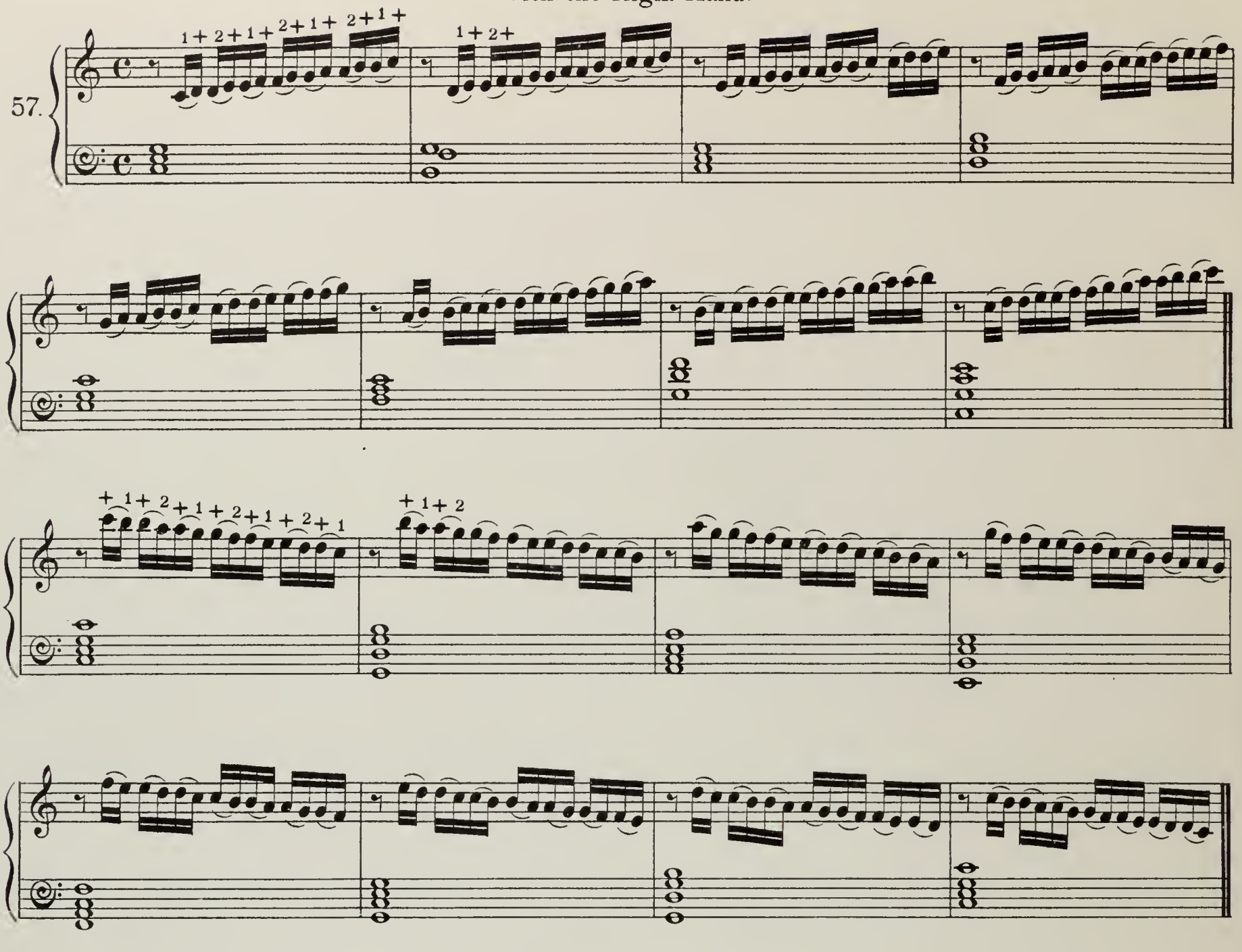
56.



BROKEN SCALE.

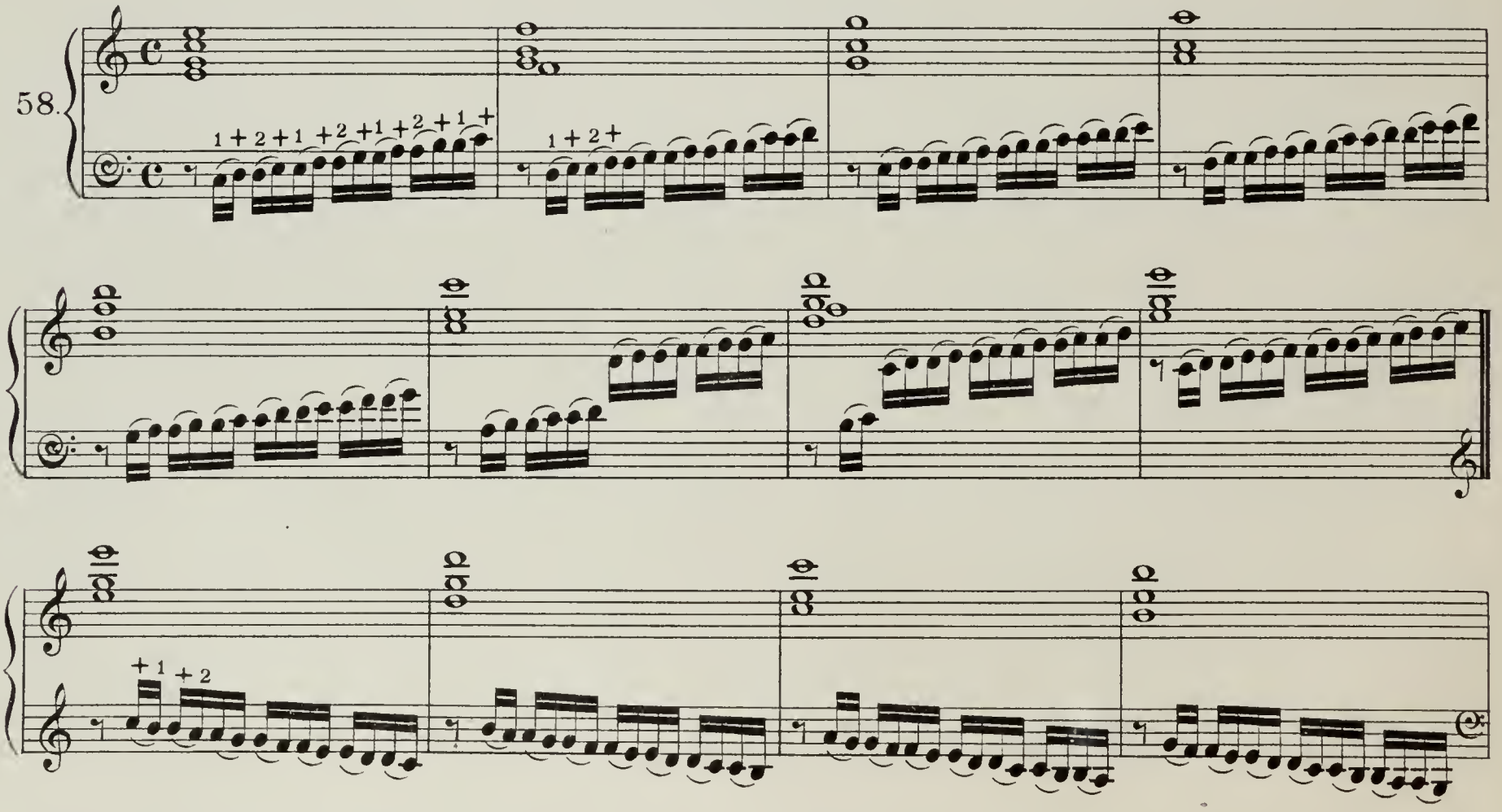
With the Right Hand.

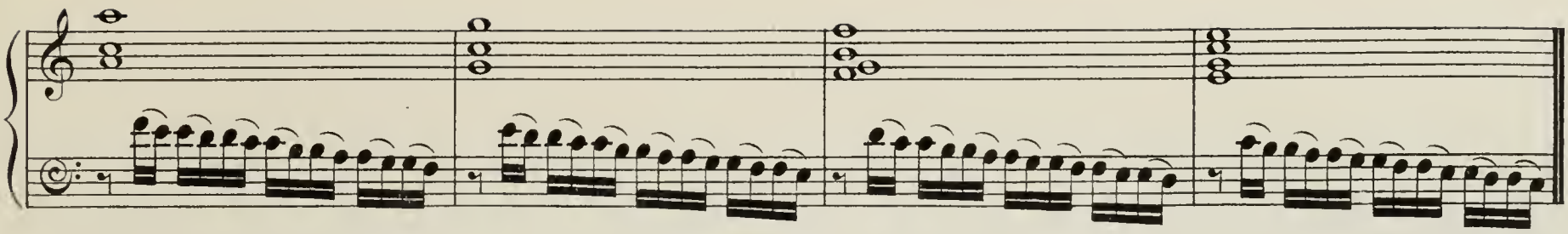
57.



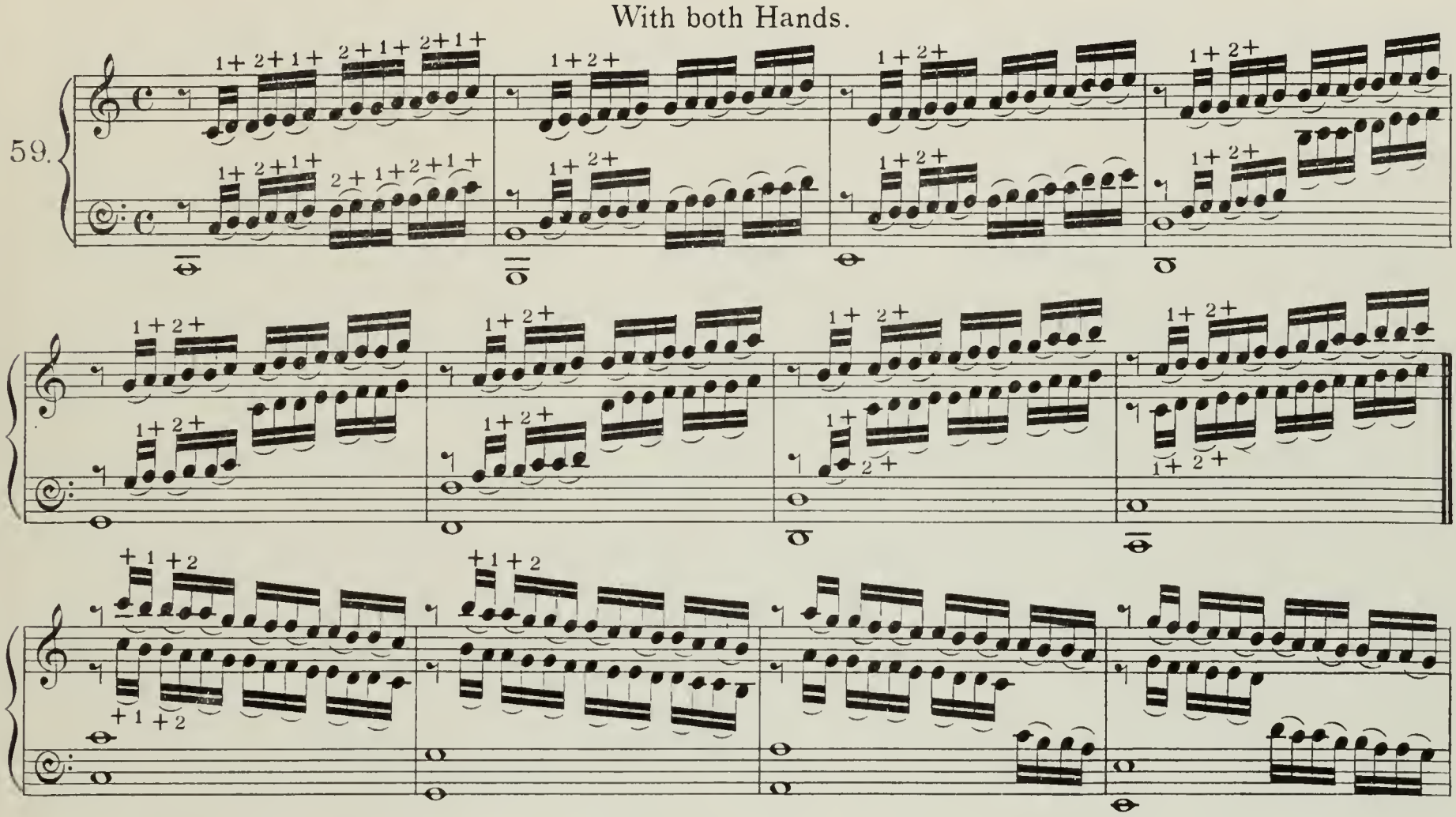
With the Left Hand.

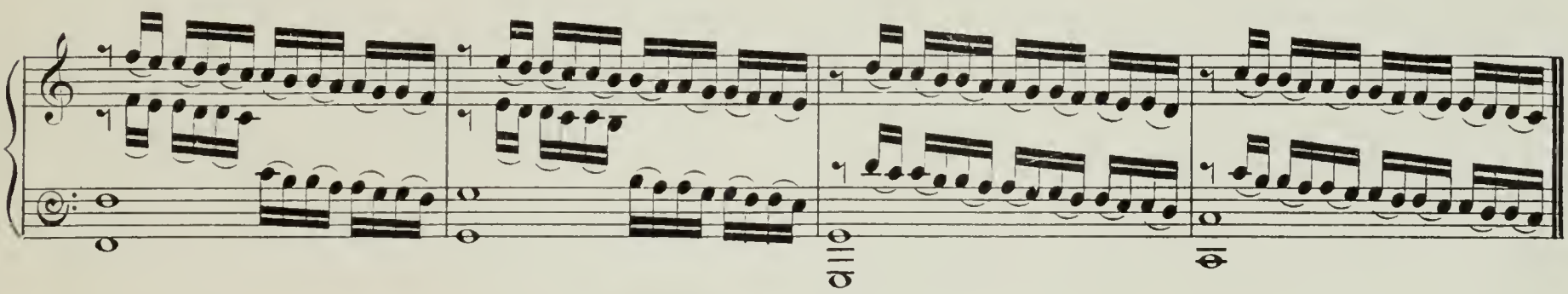
58.





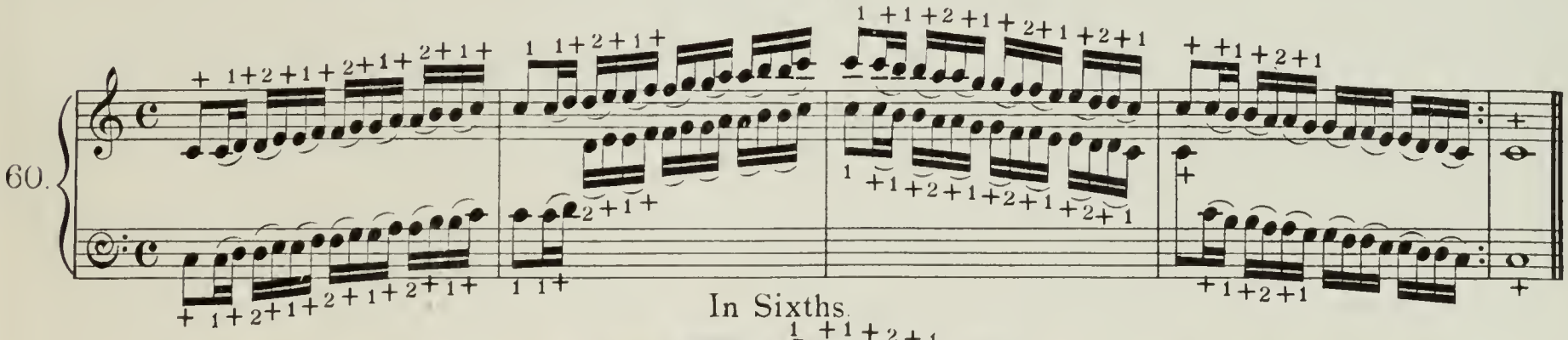
With both Hands.



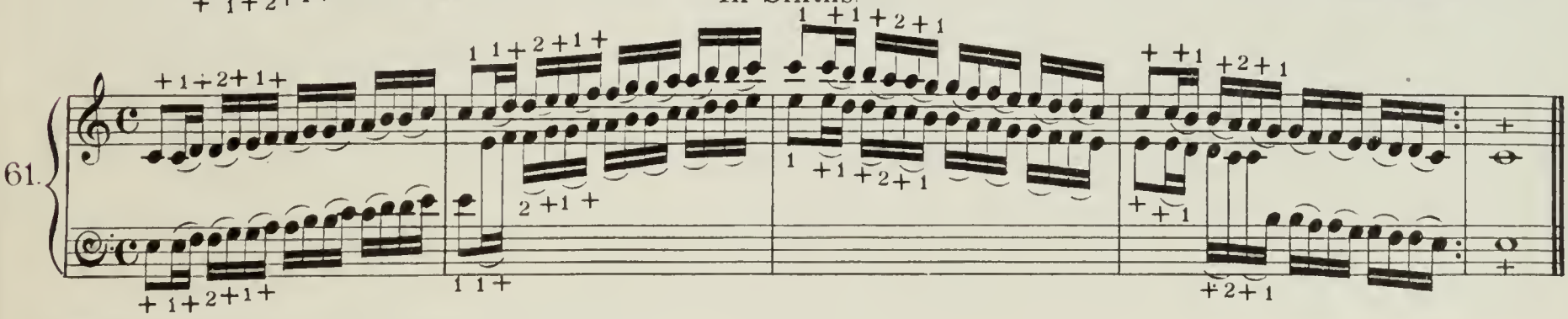


SCALE WITH BOTH HANDS.

In Octaves.

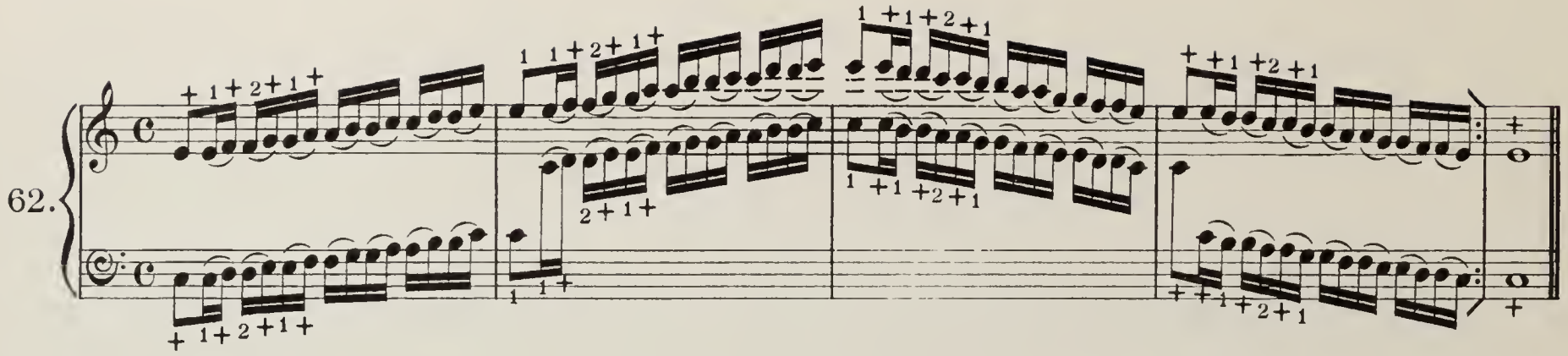


In Sixths.



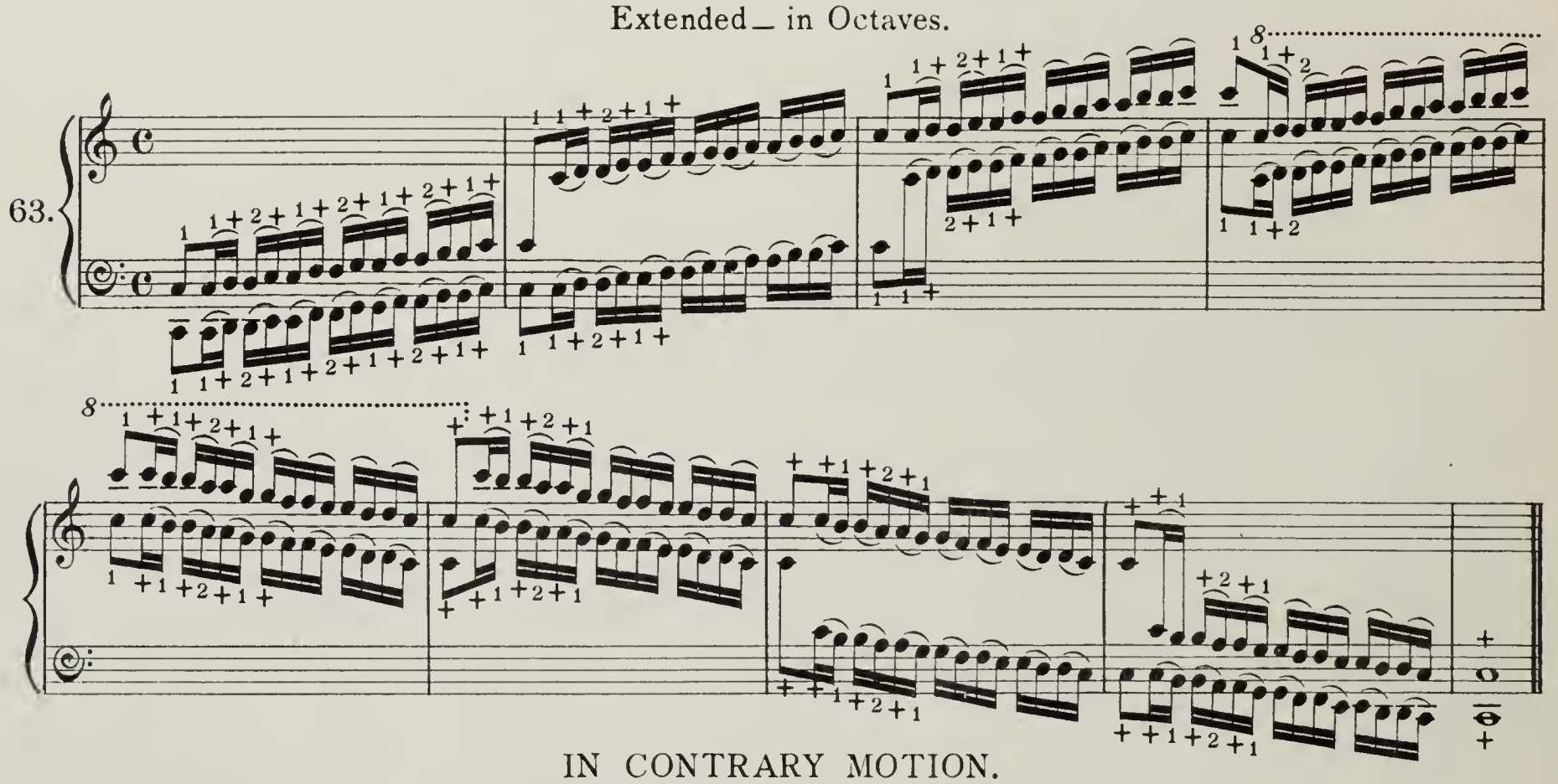
In Tenths.

62.



Extended in Octaves.

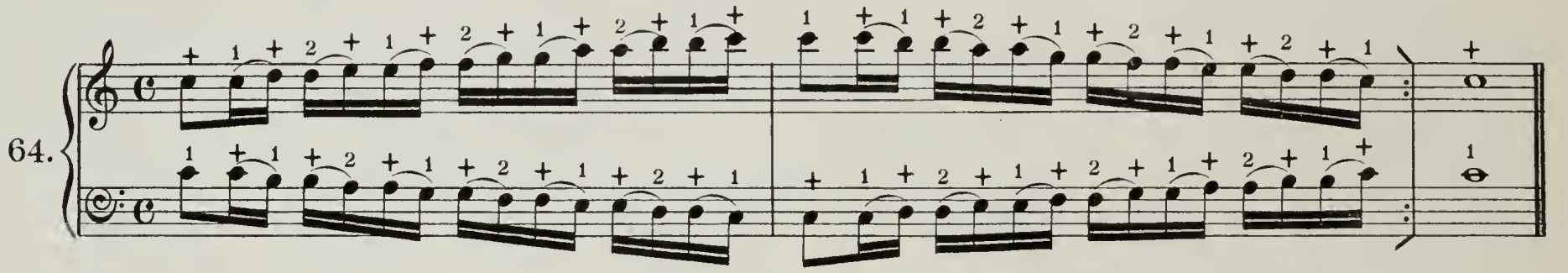
63.



IN CONTRARY MOTION.

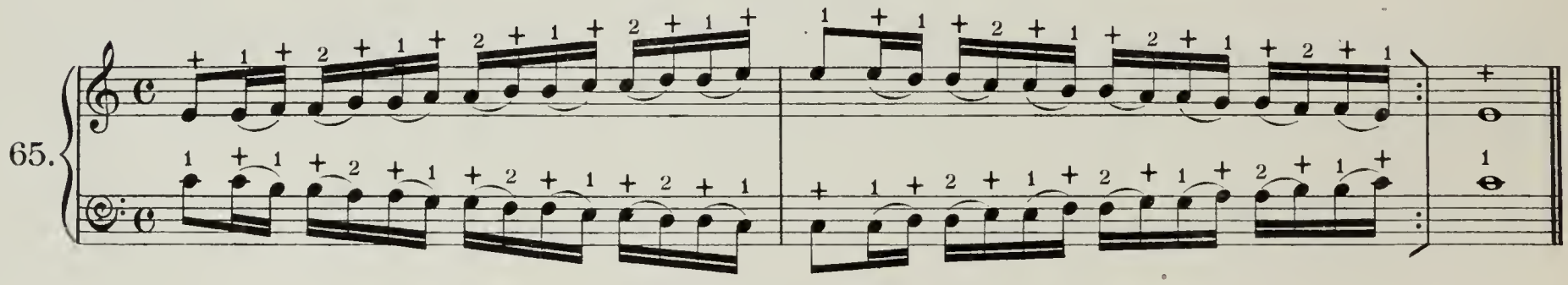
From the Octave.

64.



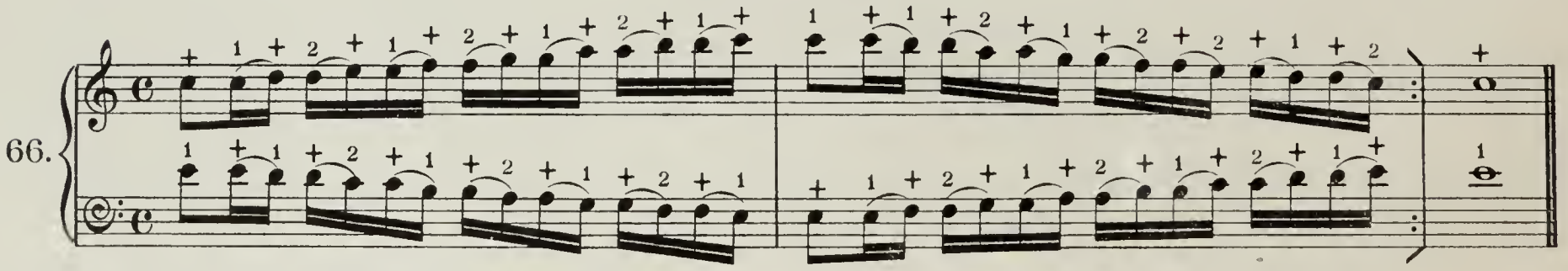
From the Third.

65.



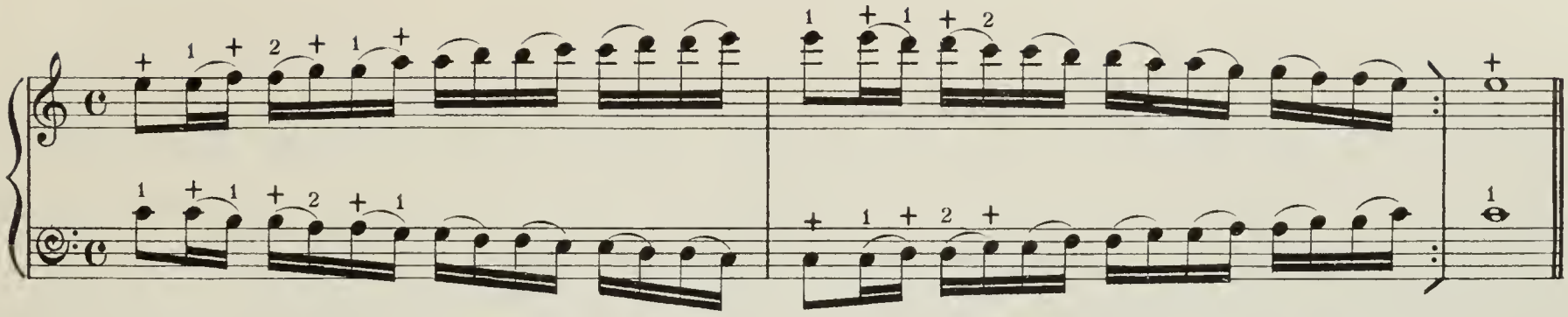
From the Sixth.

66.



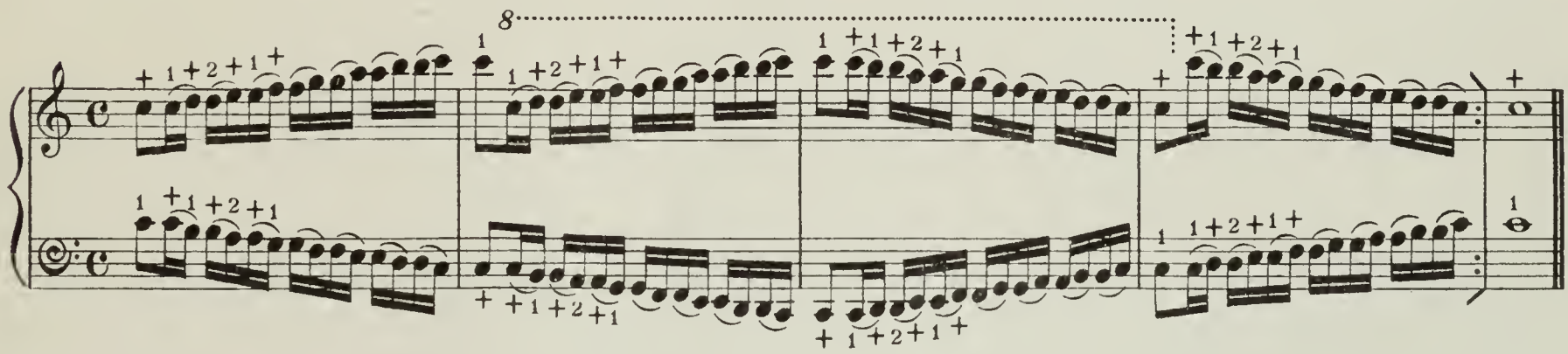
From the Tenth.

67.



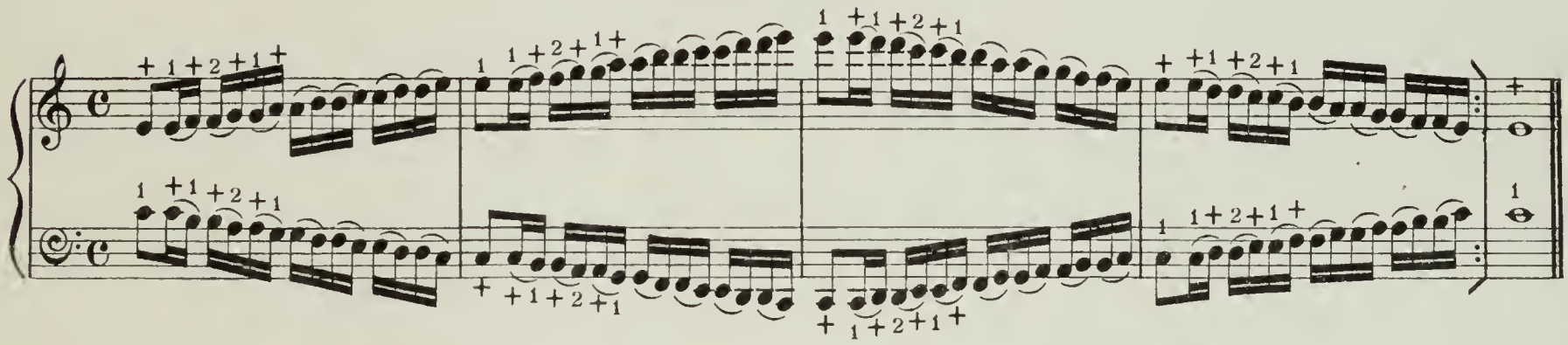
Extended_in Contrary Motion_ From the Octave.

68.



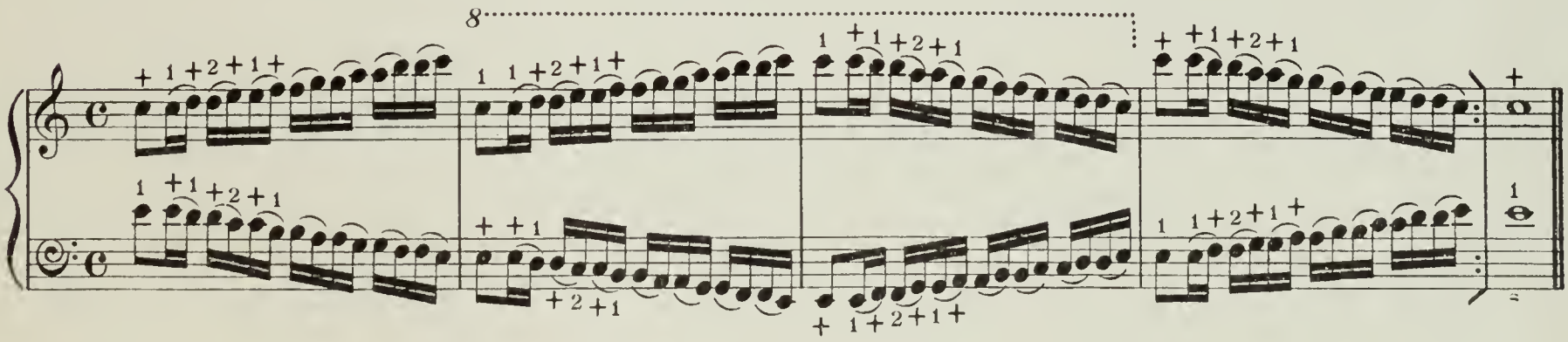
From the Third.

69.



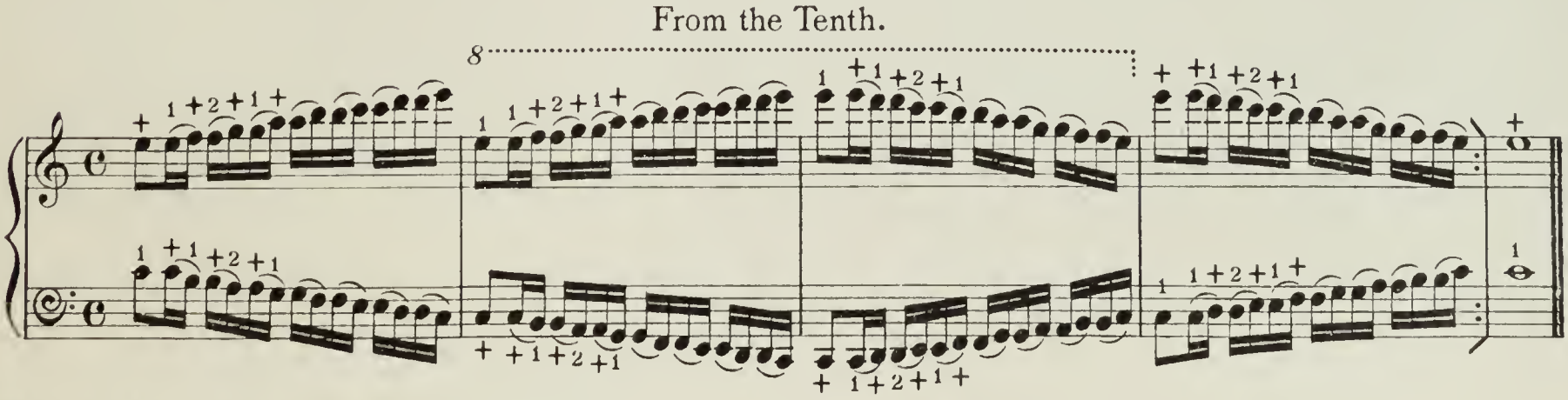
From the Sixth.

70.



From the Tenth.

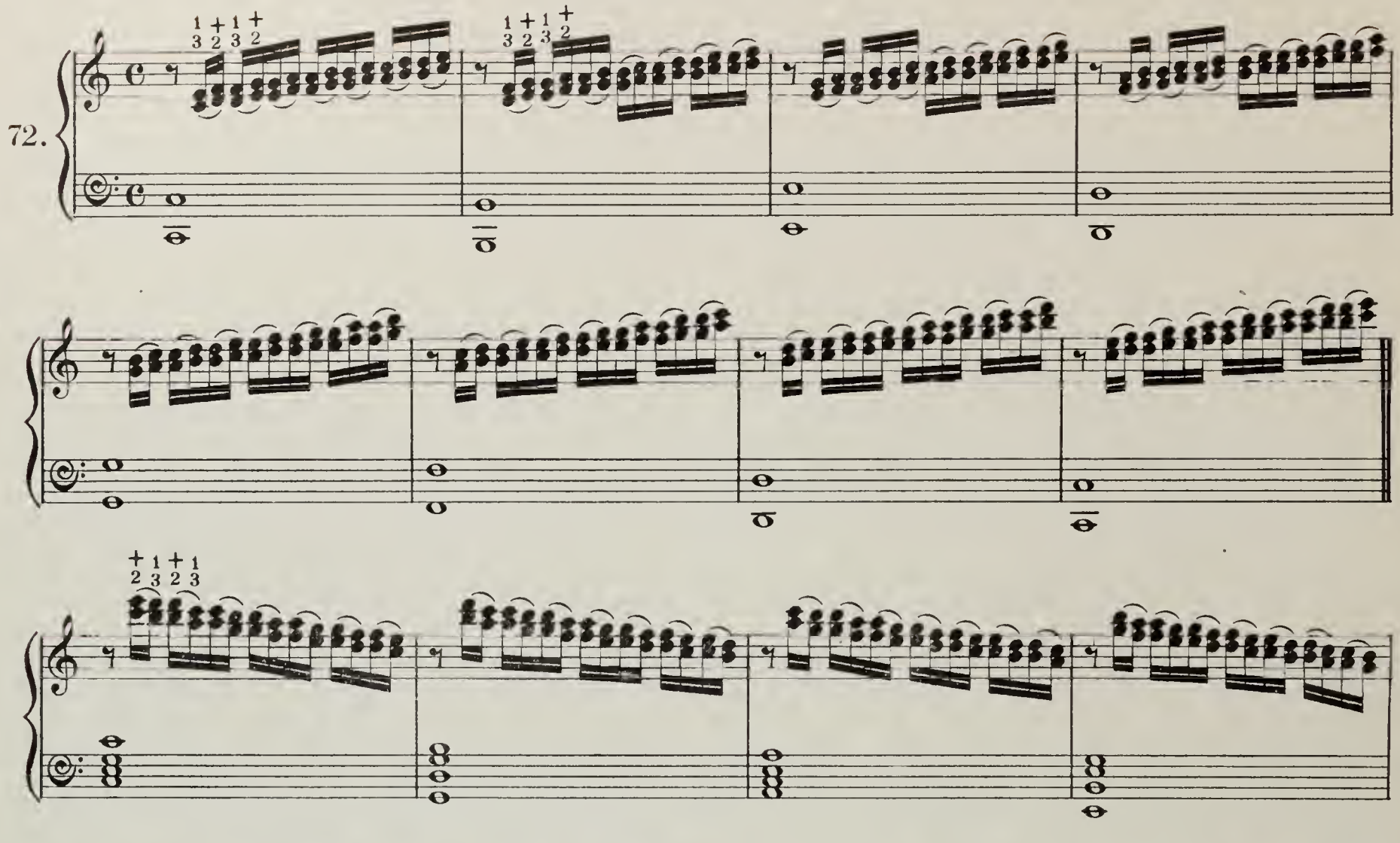
71.



BROKEN SCALE IN THIRDS.

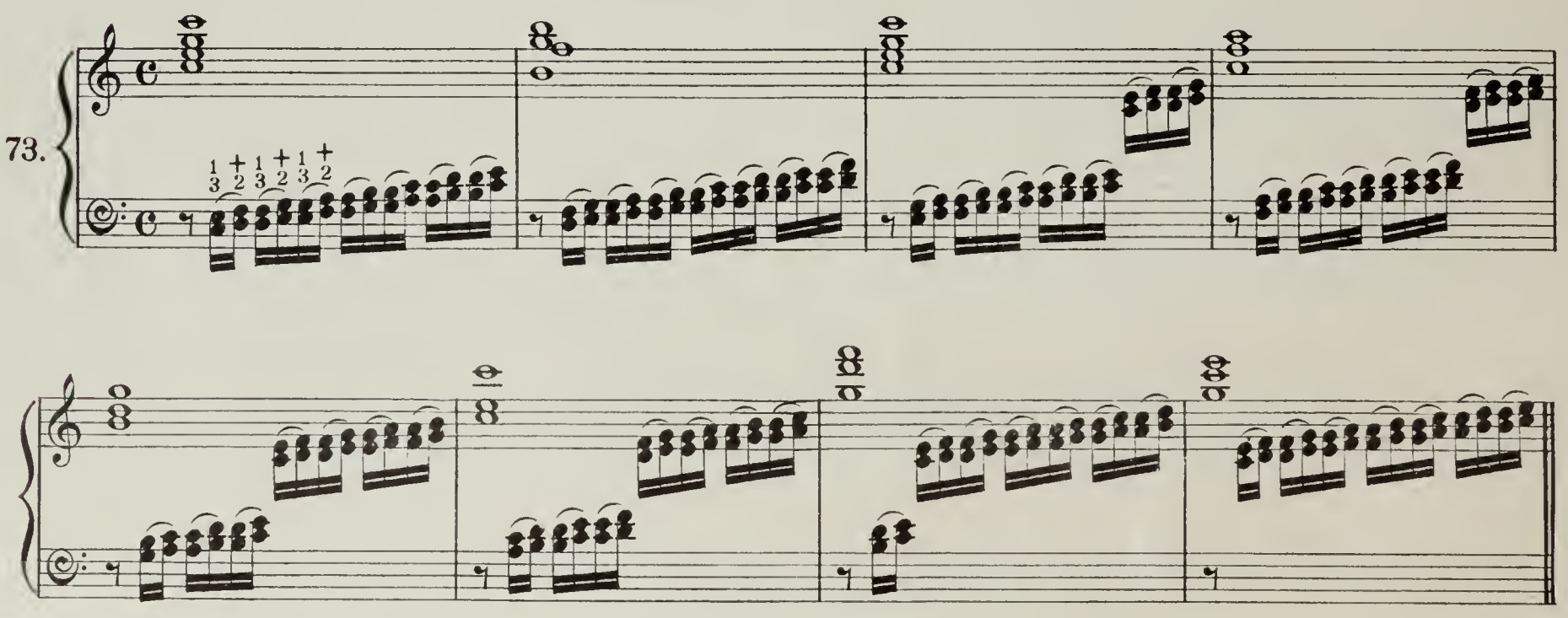
With the Right Hand.

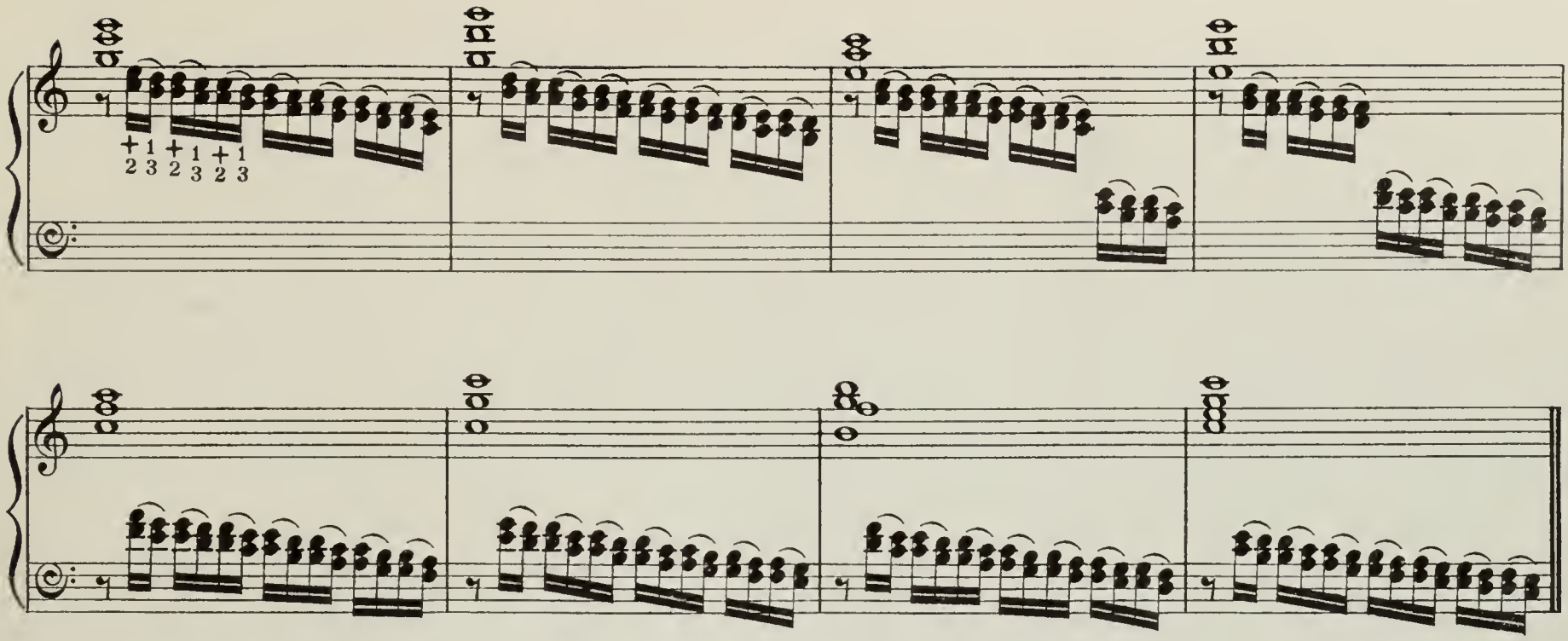
72.



With the Left Hand.

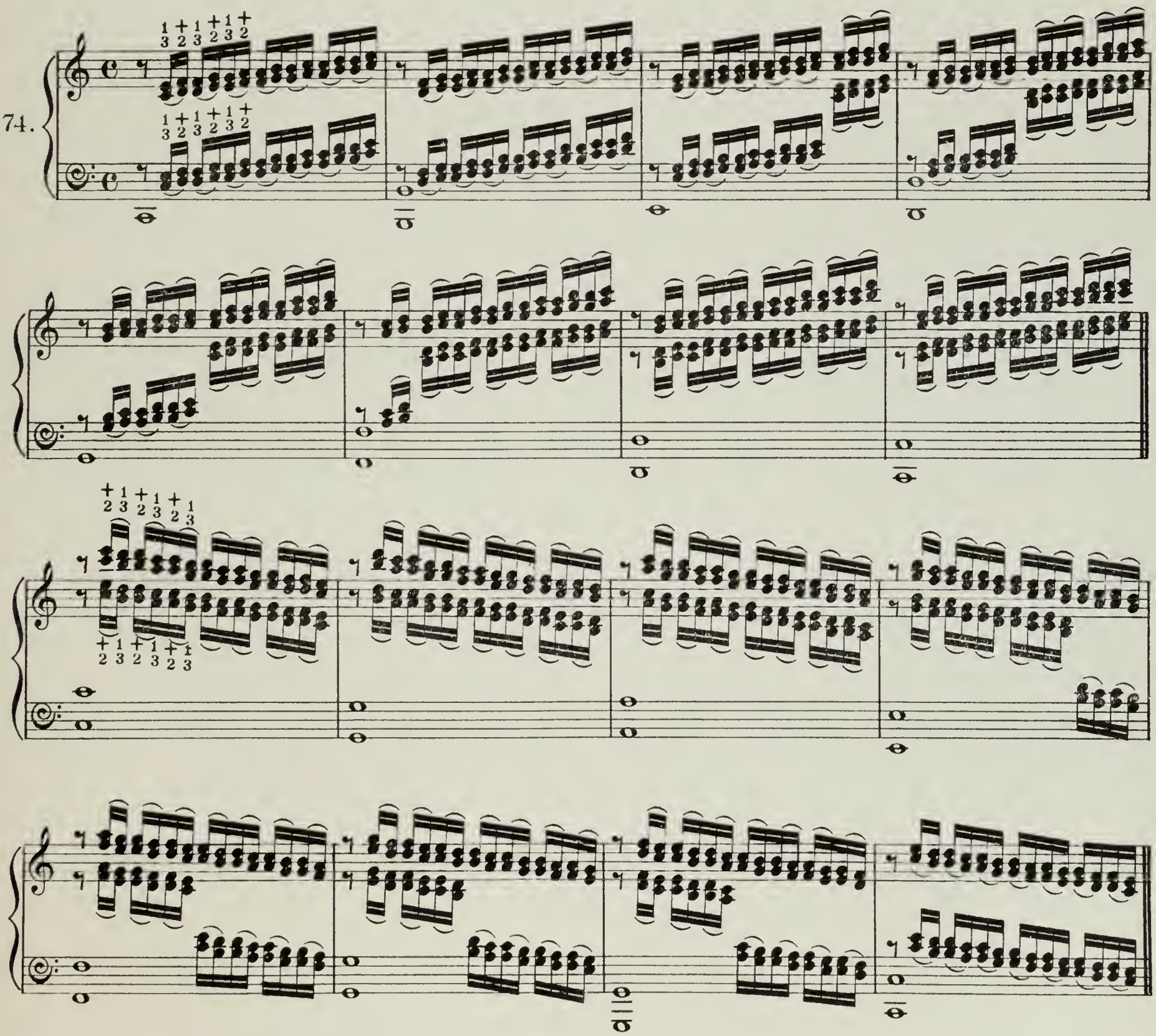
73.





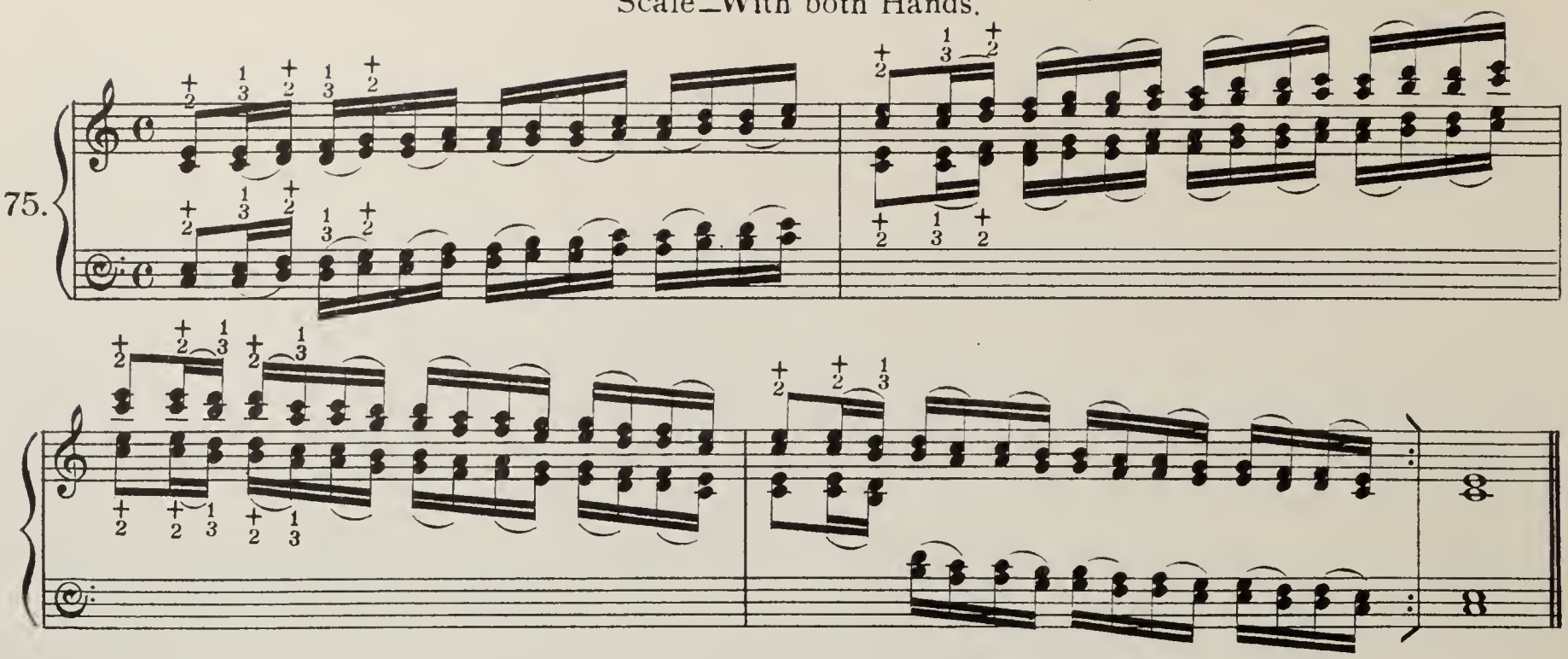
With both Hands.

74.



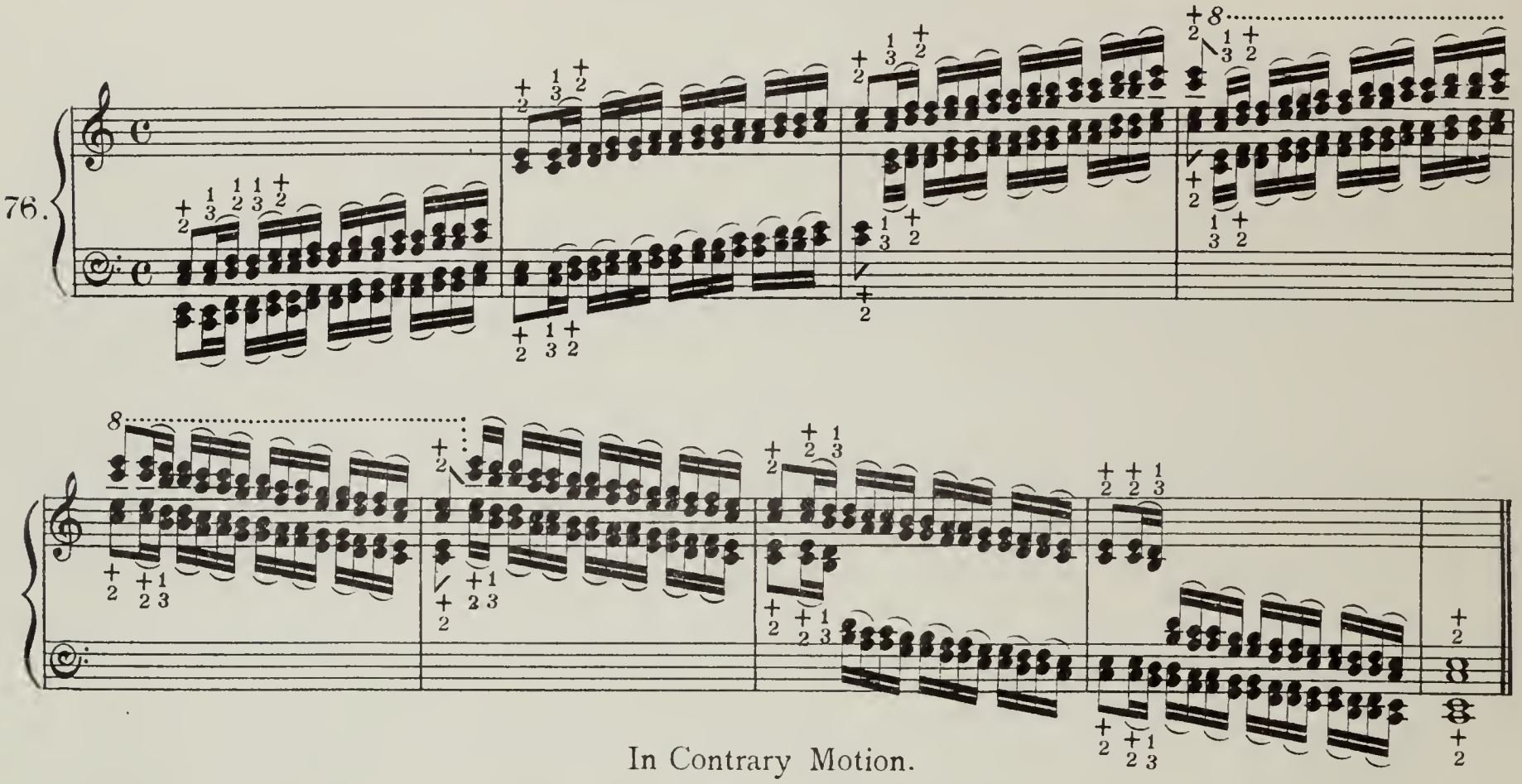
Scale—With both Hands.

75.



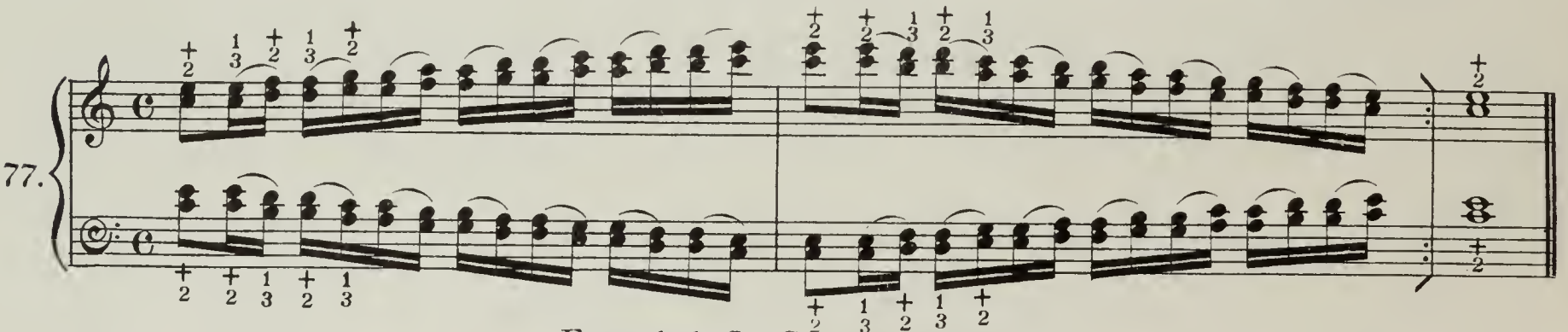
Extended—With both Hands.

76.



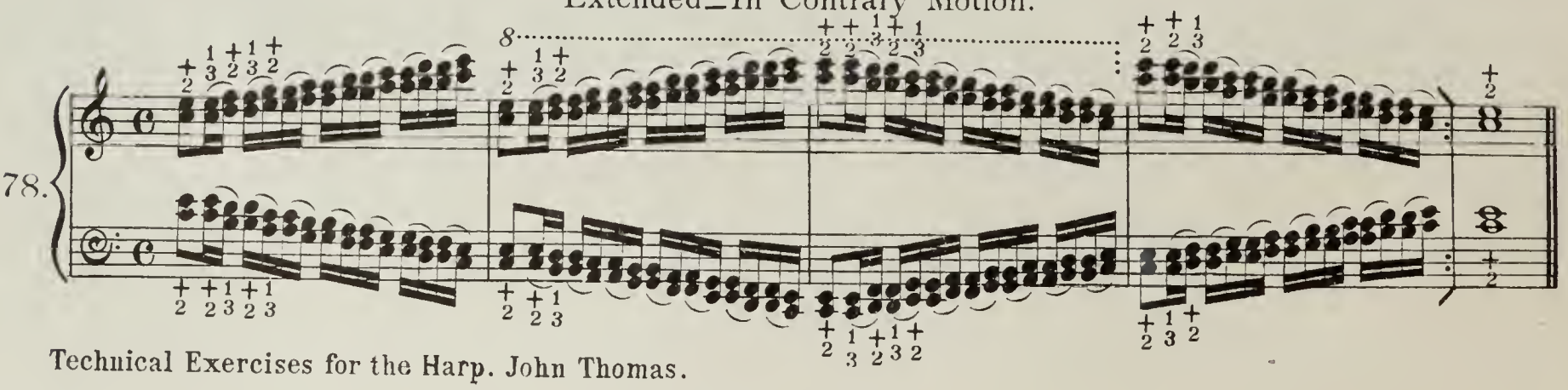
In Contrary Motion.

77.



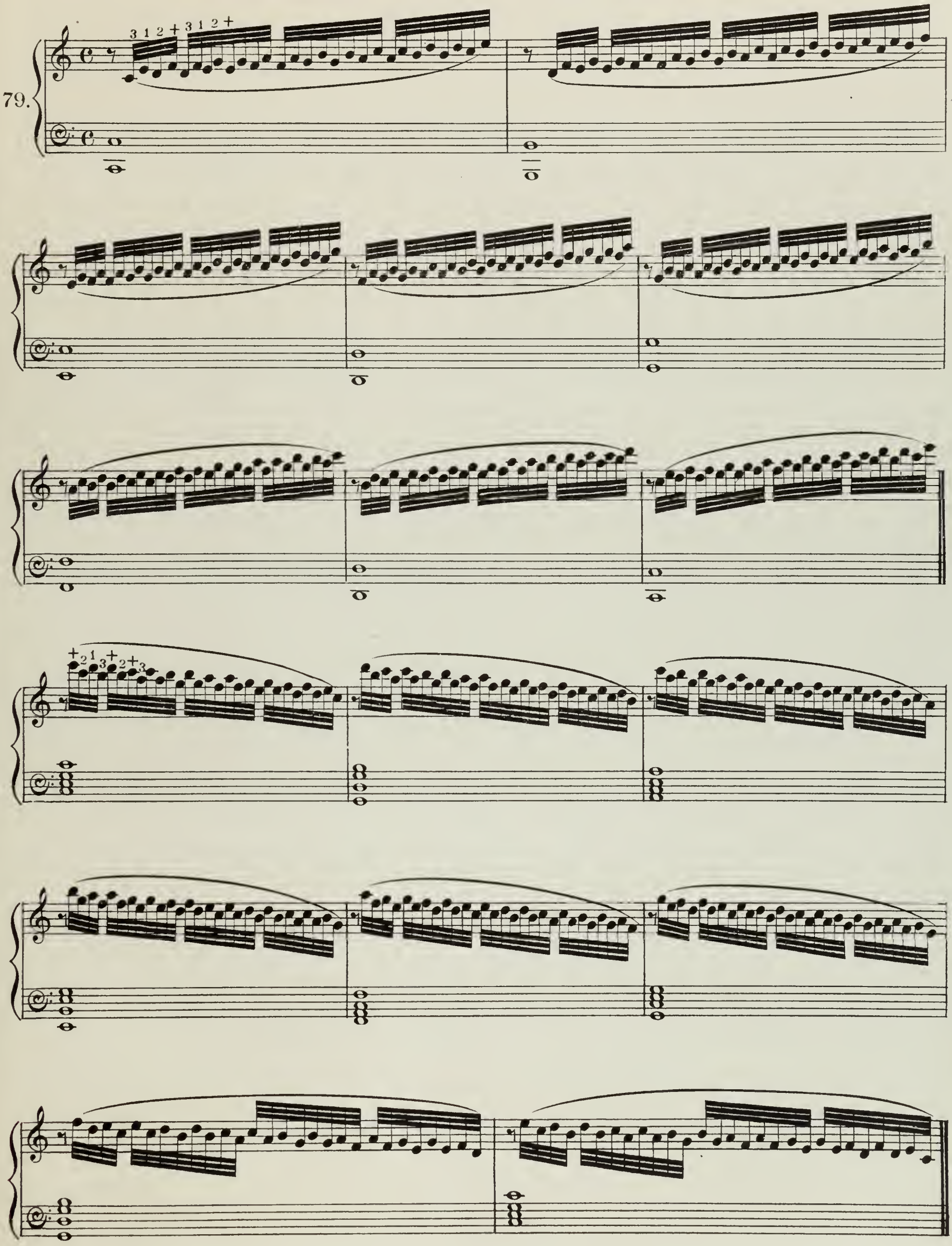
Extended—In Contrary Motion.

78.

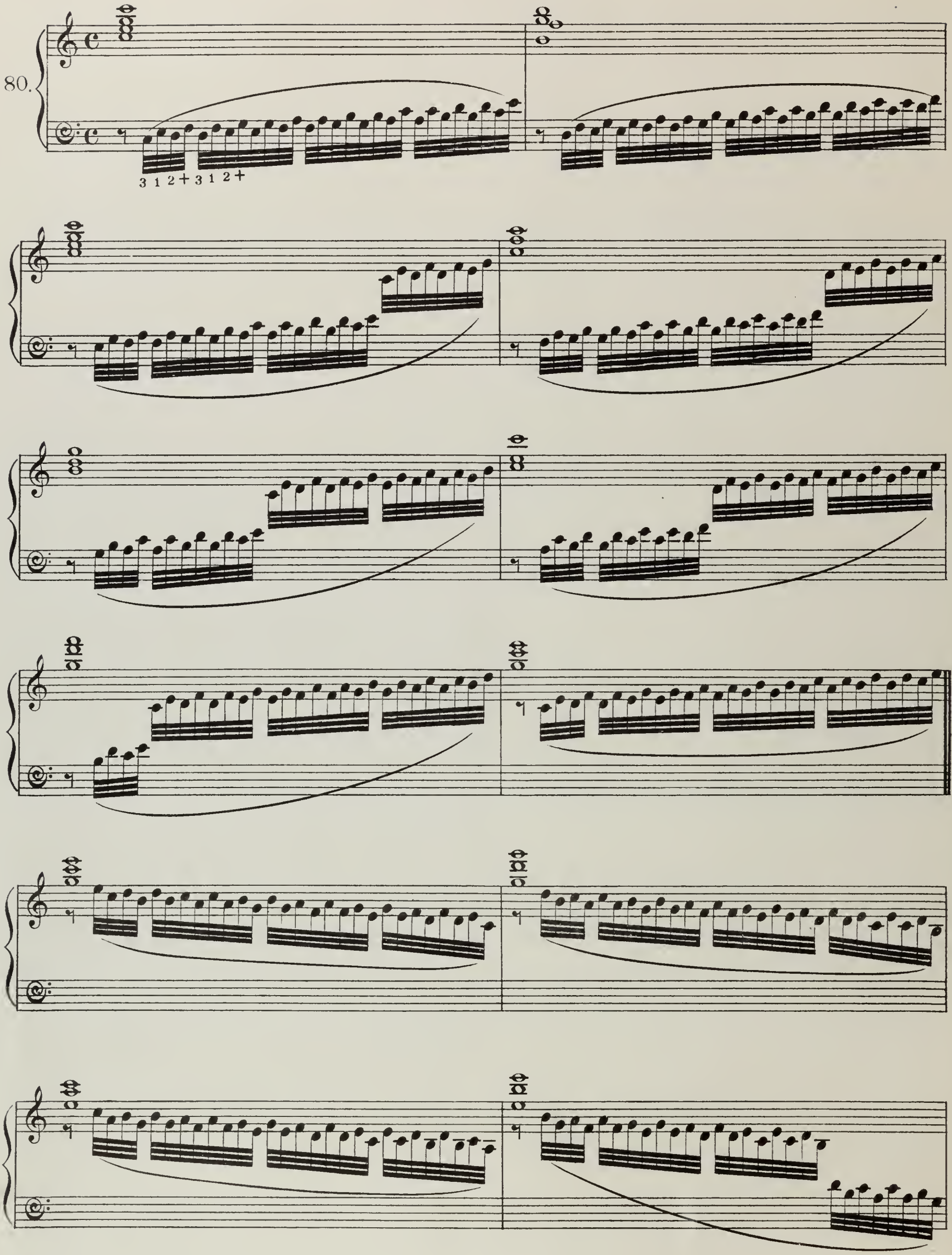


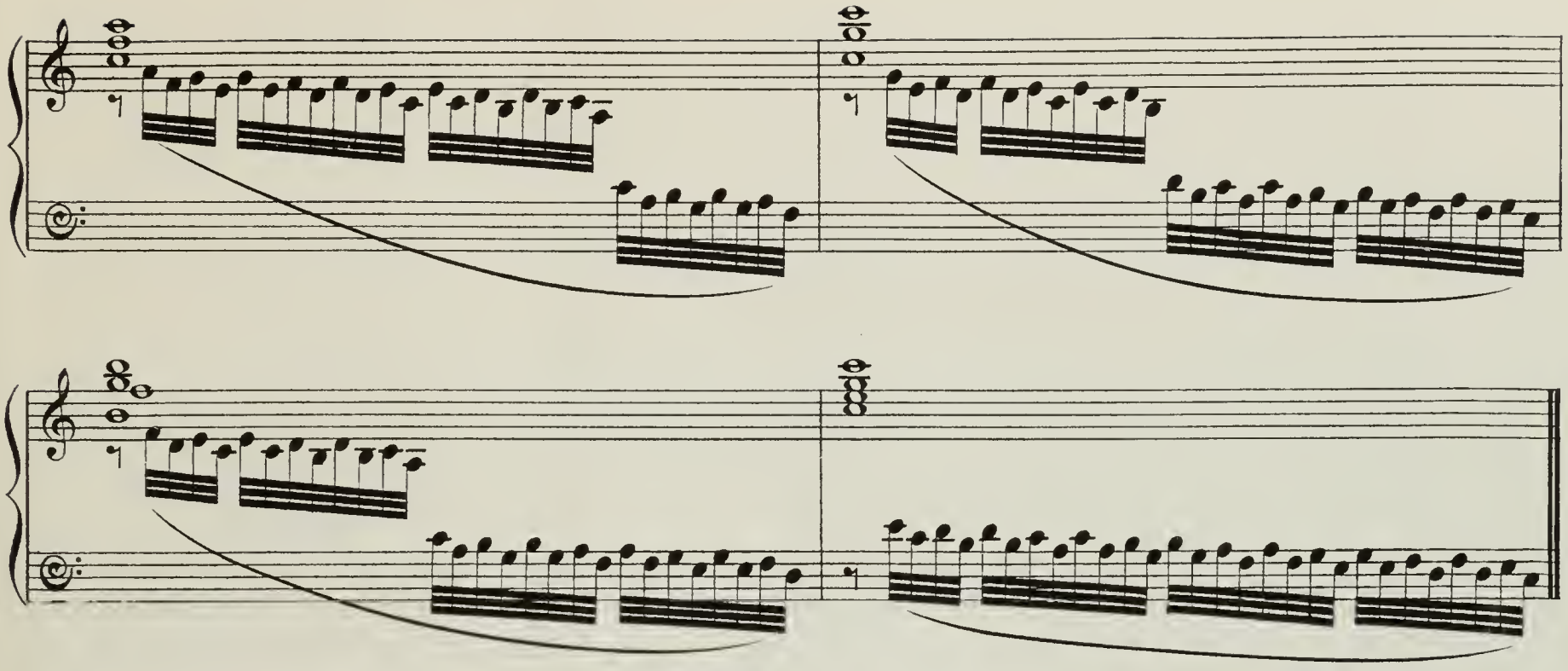
Broken Thirds—with the right Hand.

79.

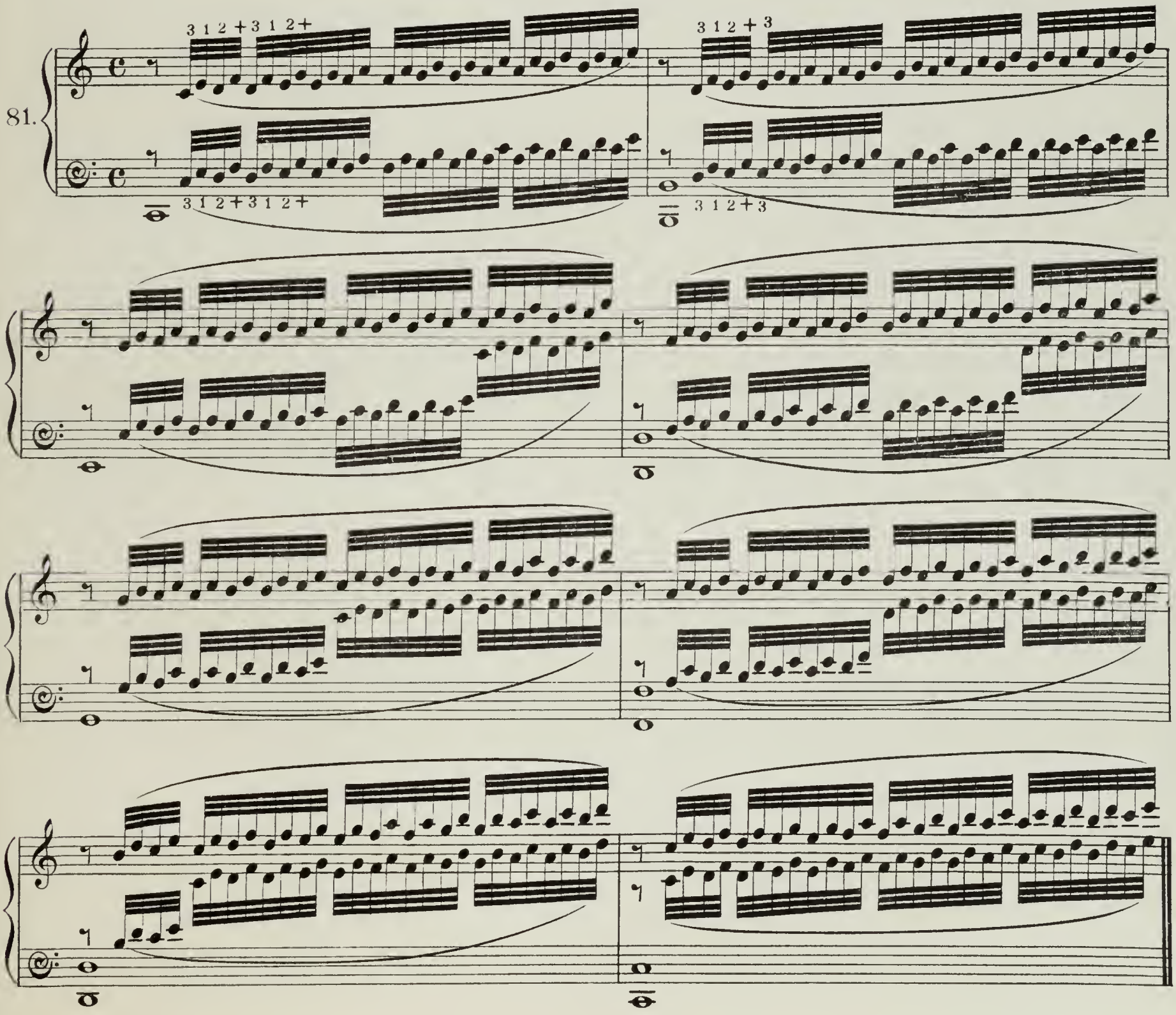


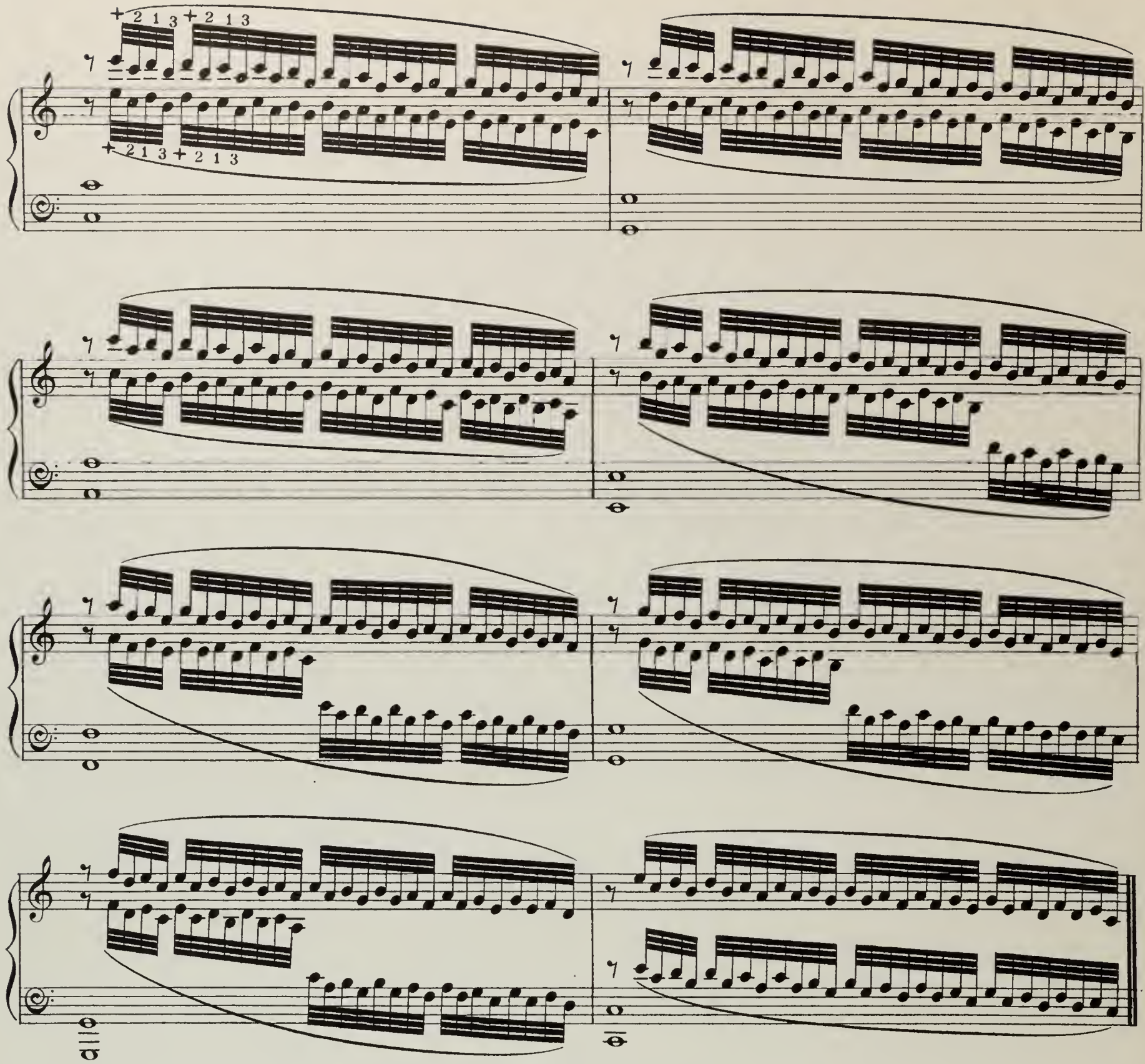
With the Left Hand.



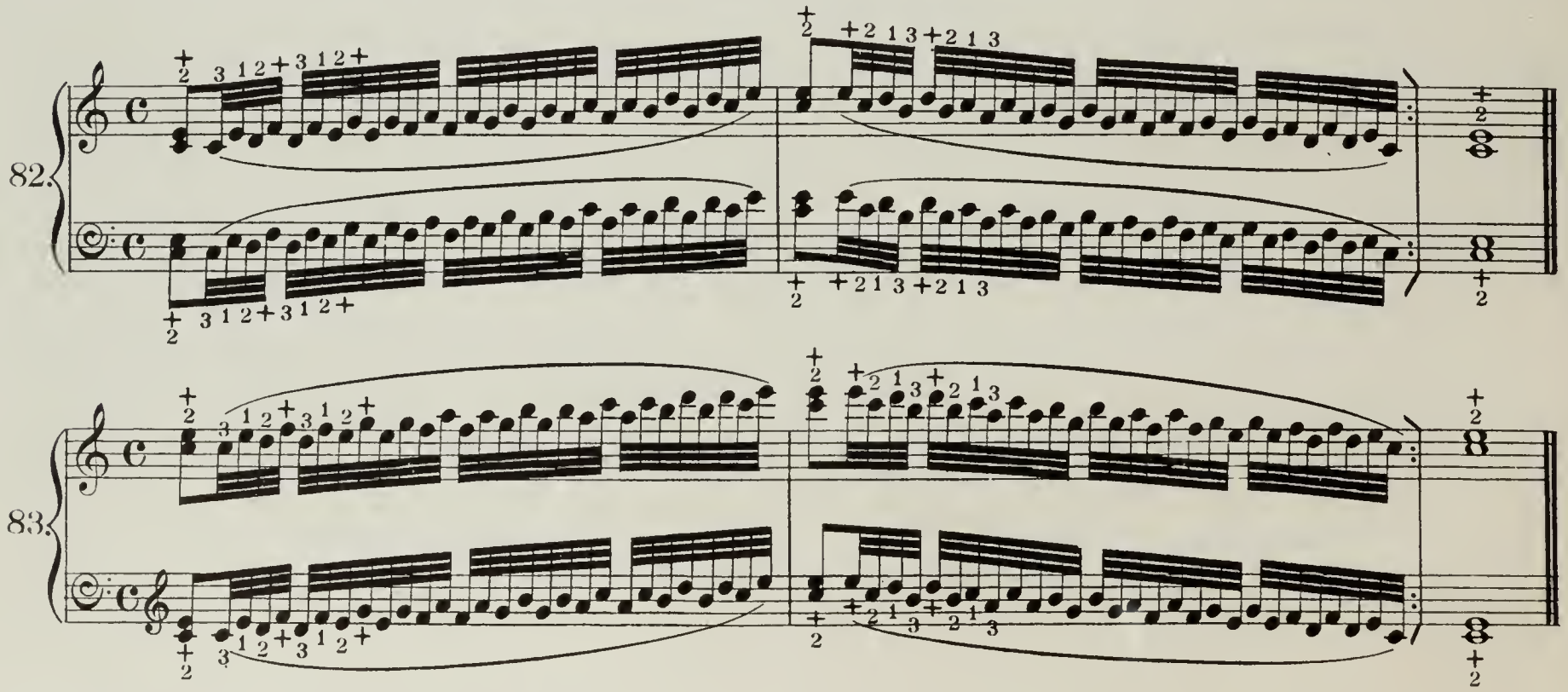


With both Hands.





Scale_ in broken Thirds.



In Contrary Motion.

84.

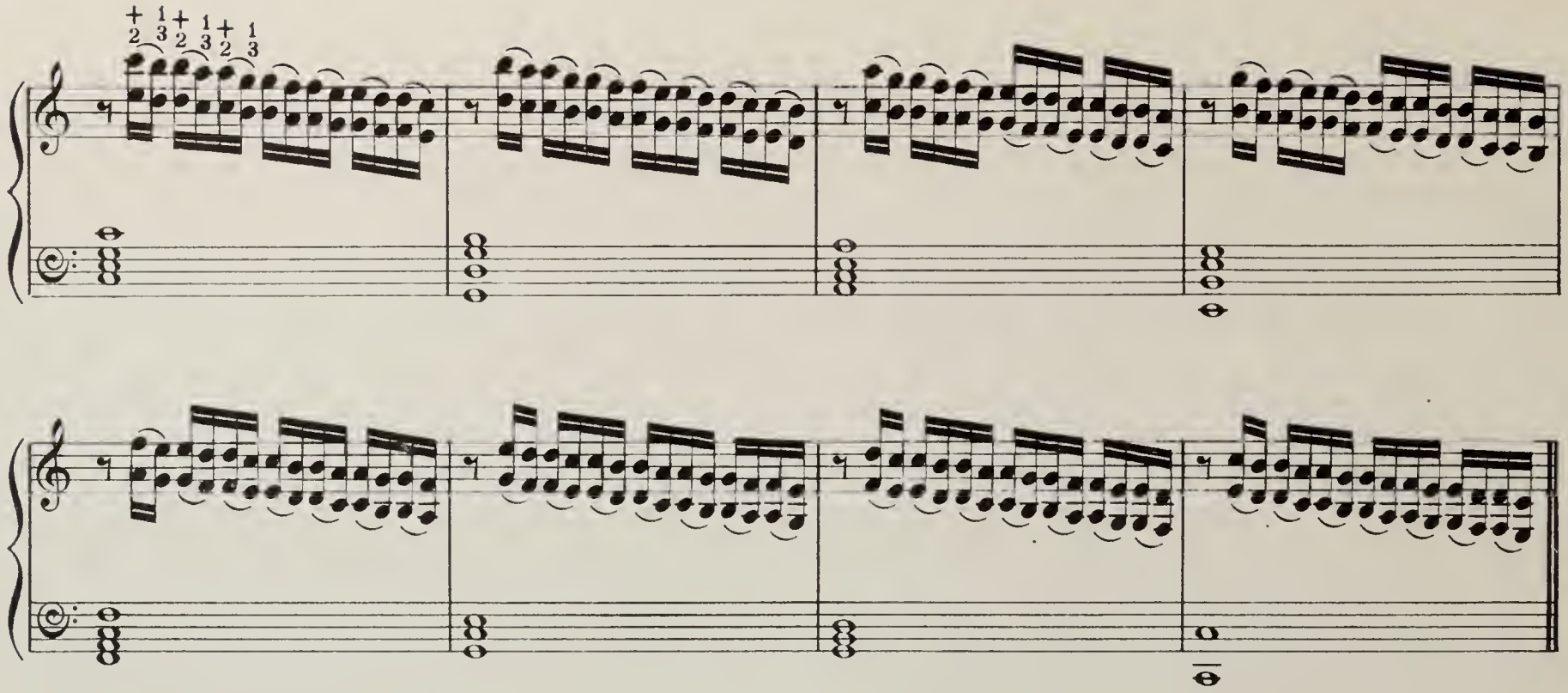
Extended_ In Contrary Motion.

85.

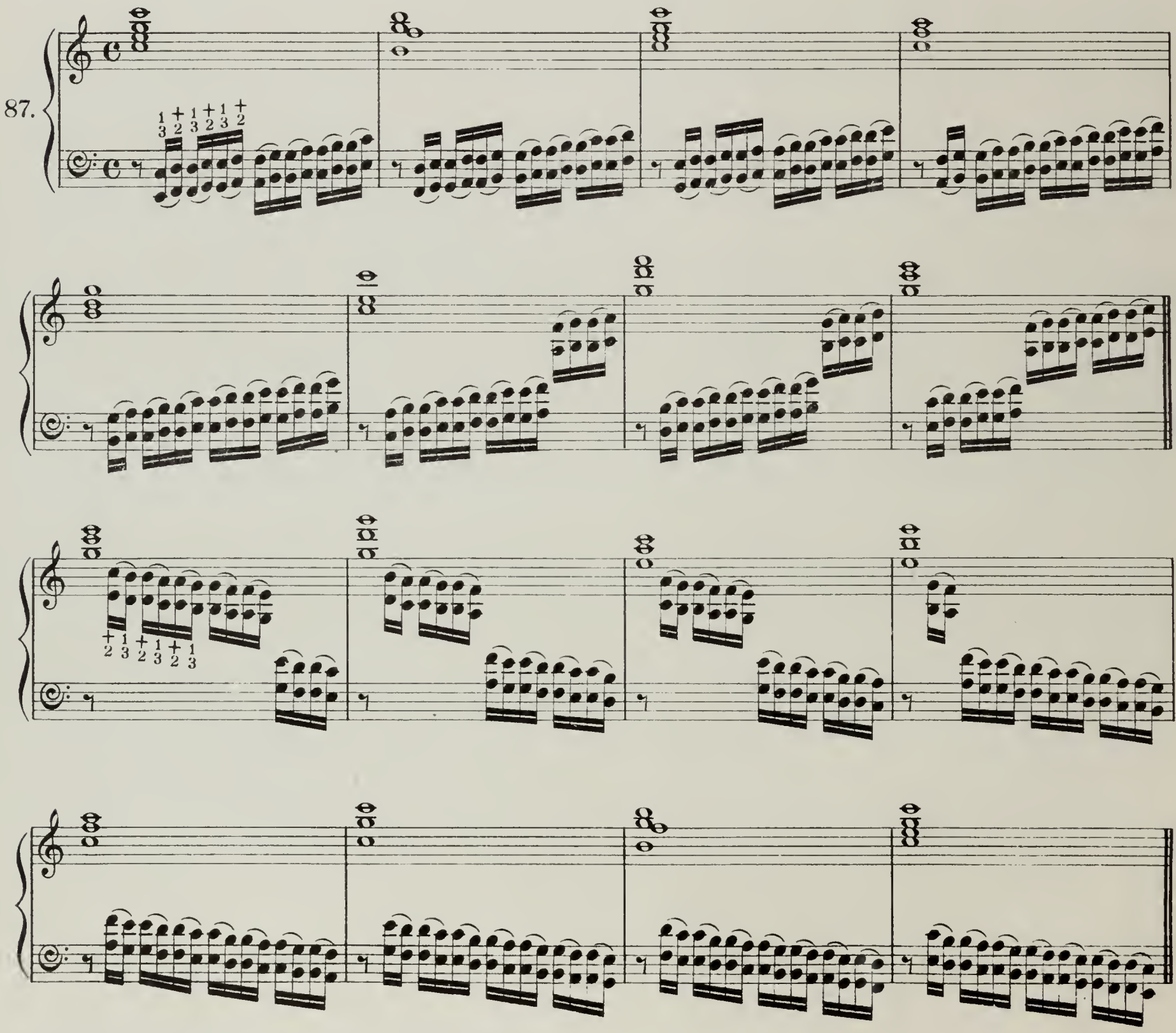
BROKEN SCALE IN SIXTHS.

With the Right Hand.

86.

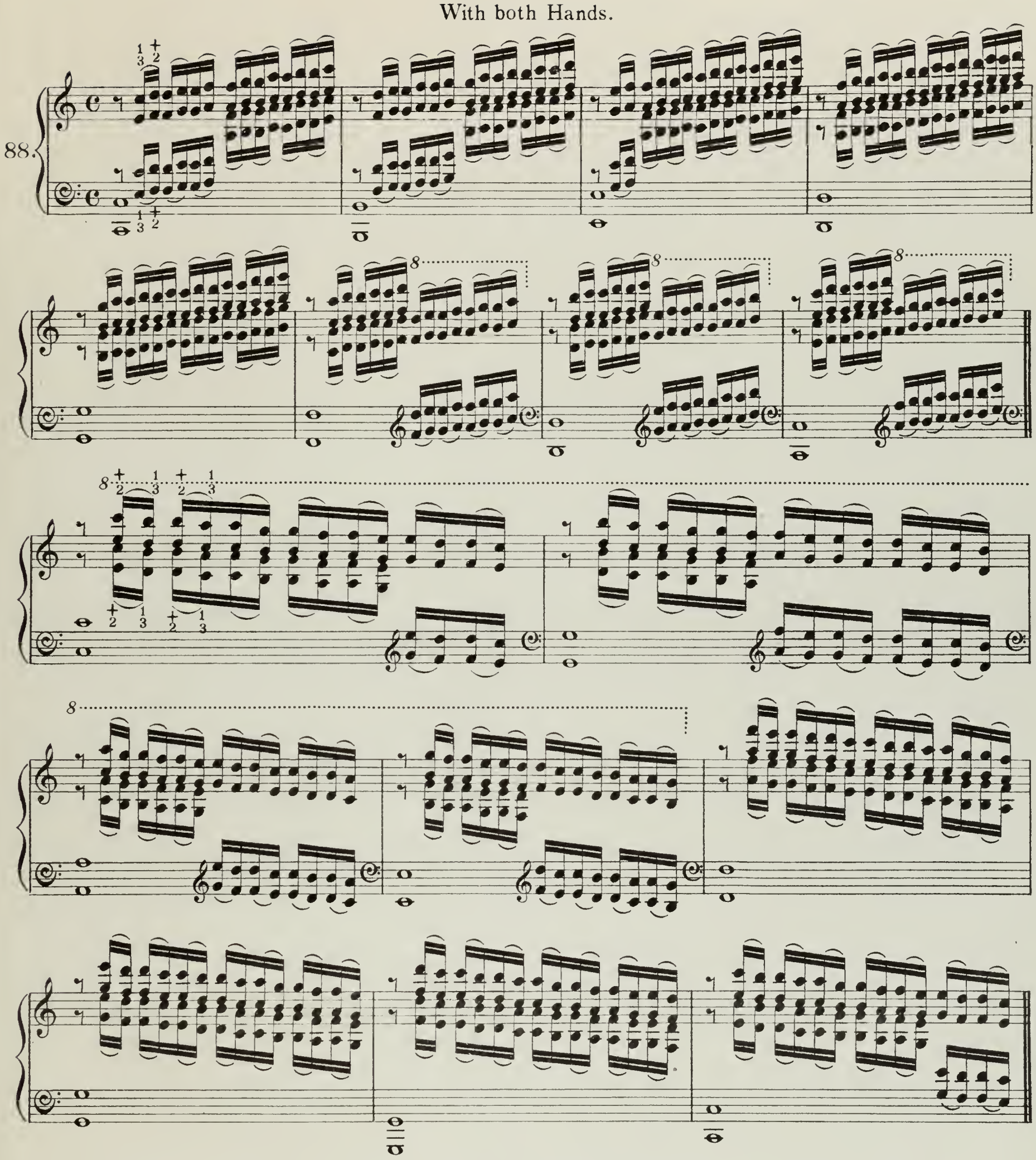


With the Left Hand.



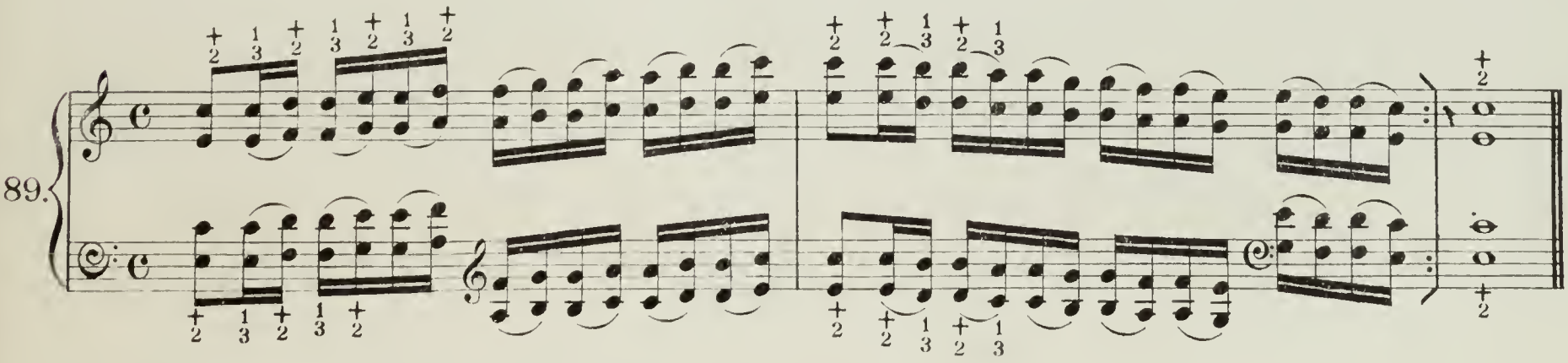
With both Hands.

88.



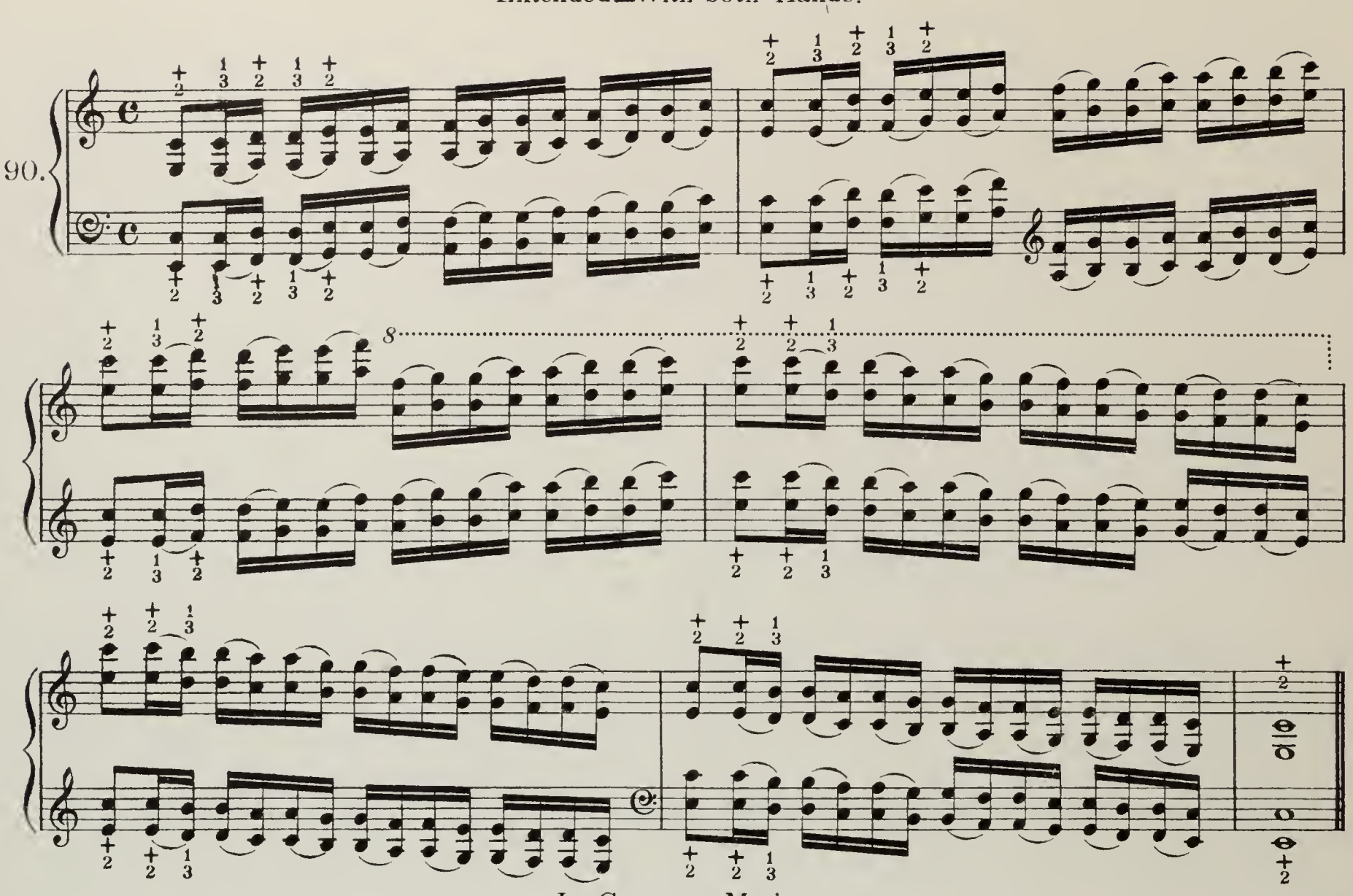
Scale in Sixths—With both Hands.

89.



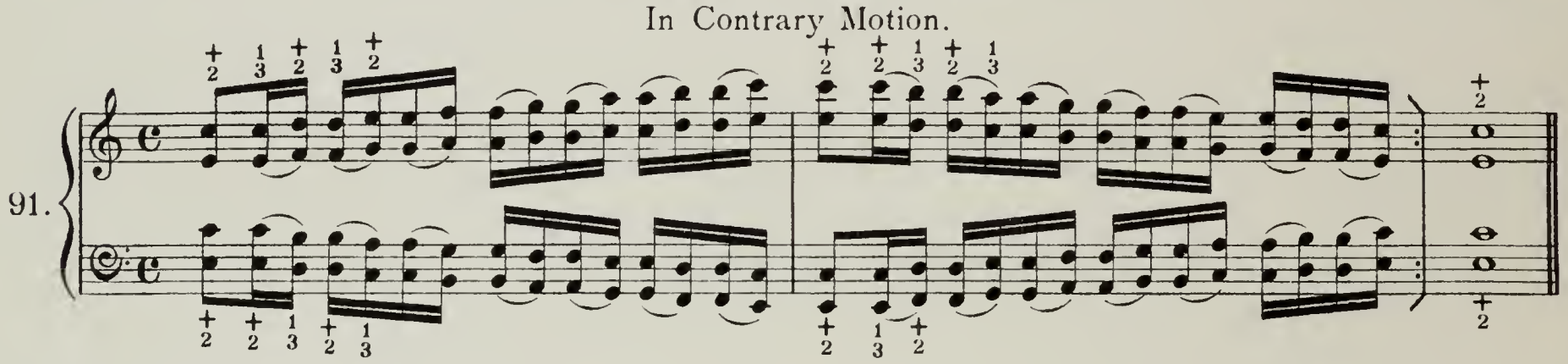
Extended—With both Hands.

90.

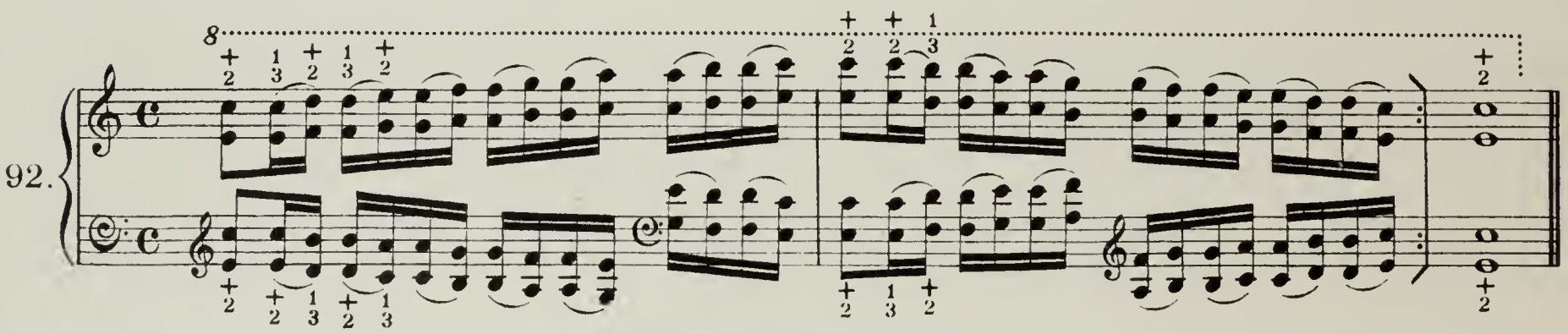


In Contrary Motion.

91.



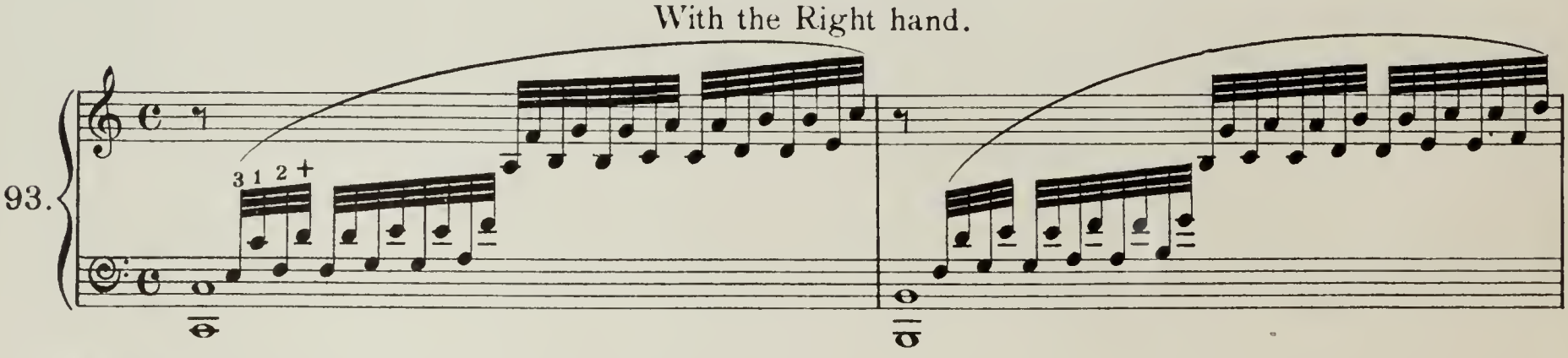
92.

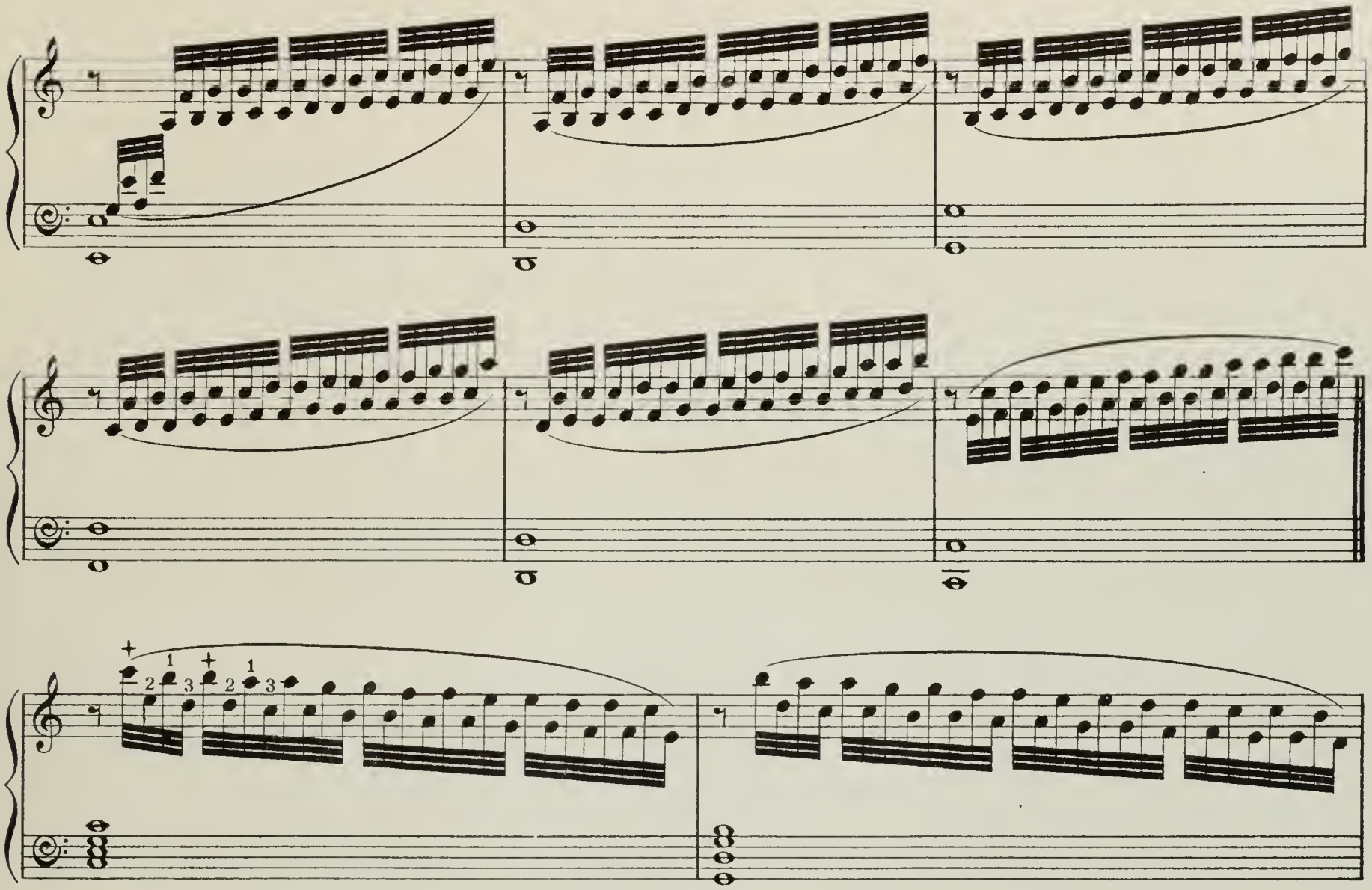


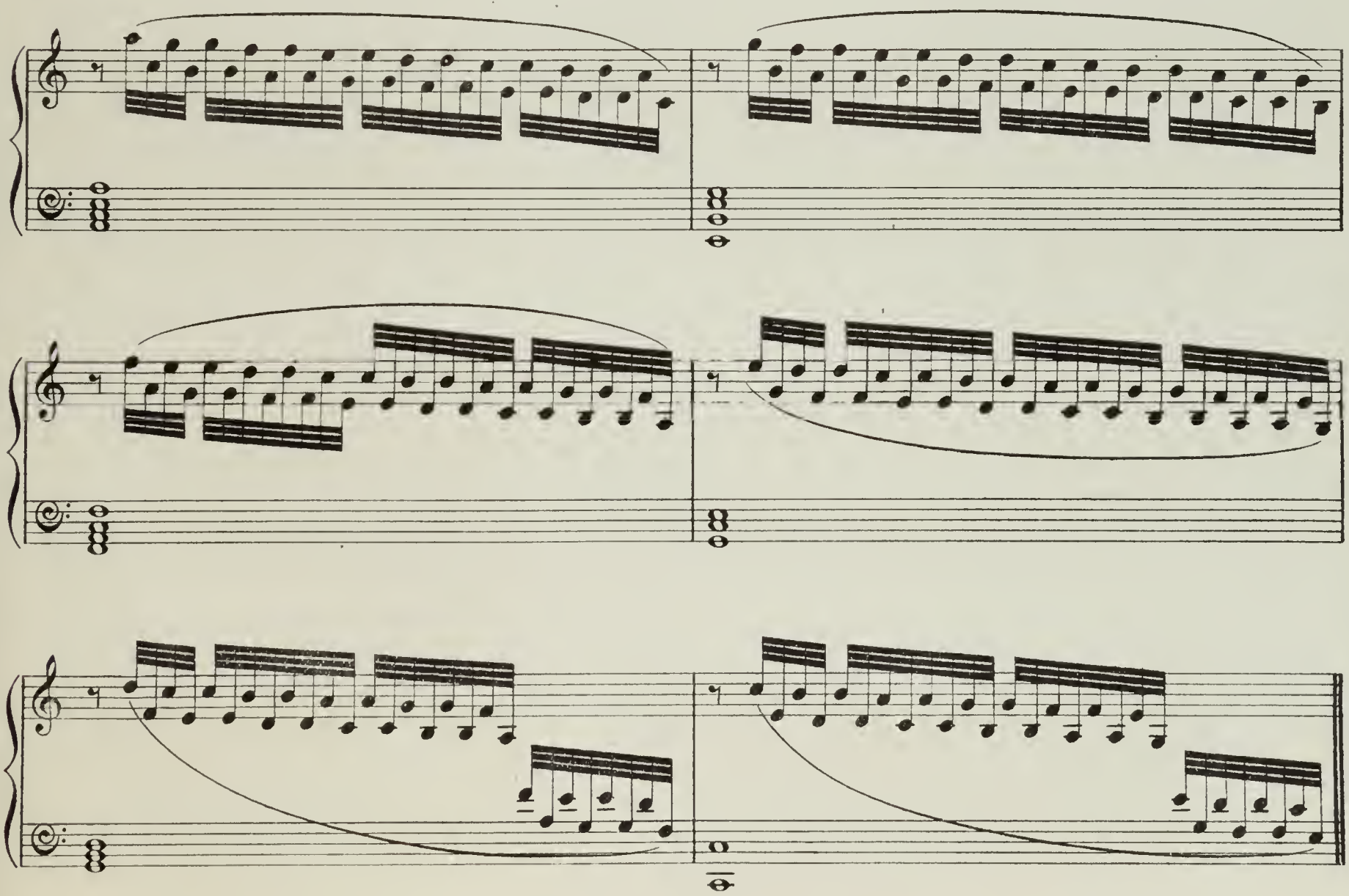
BROKEN SIXTHS.

With the Right hand.

93.

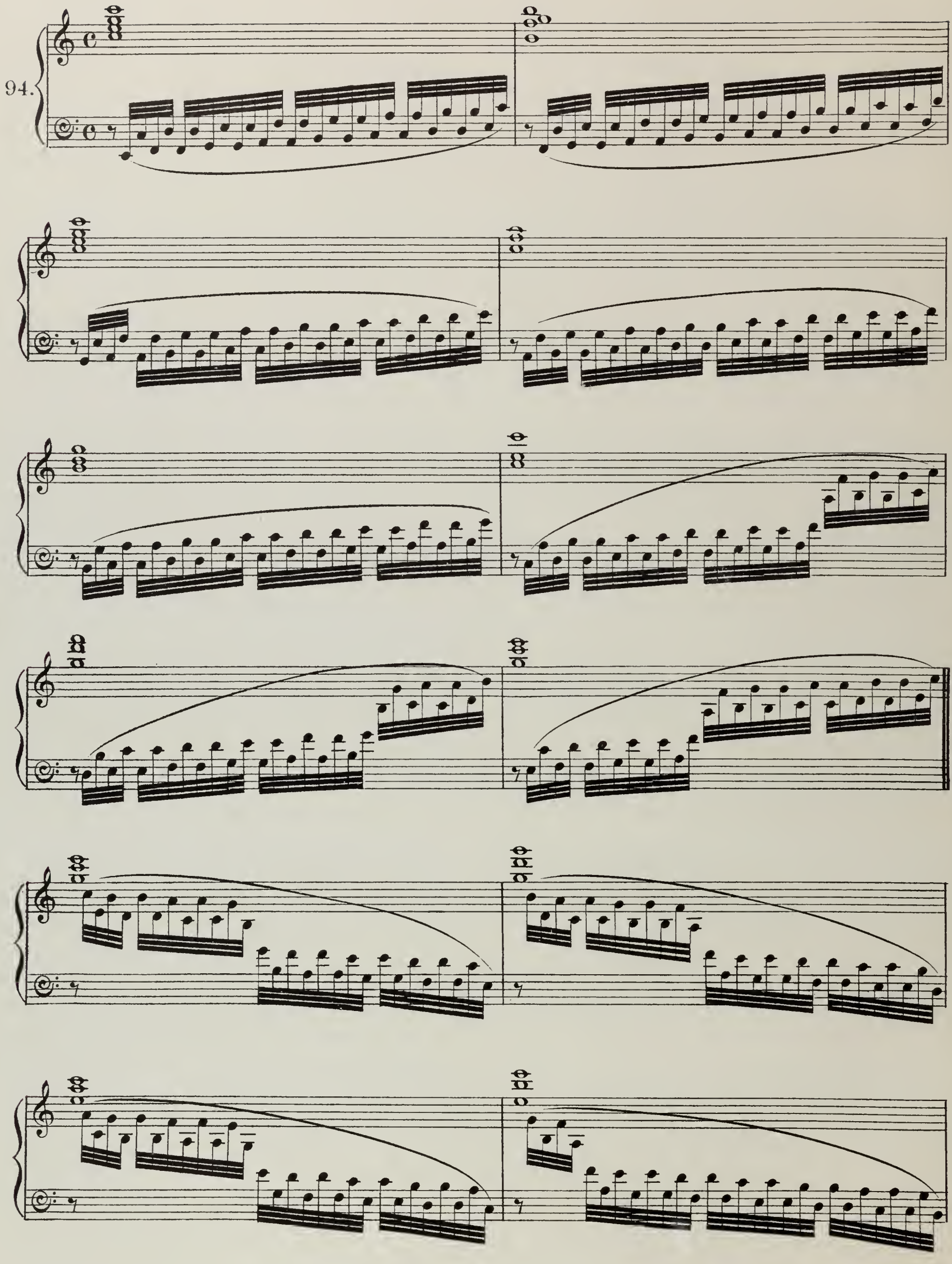


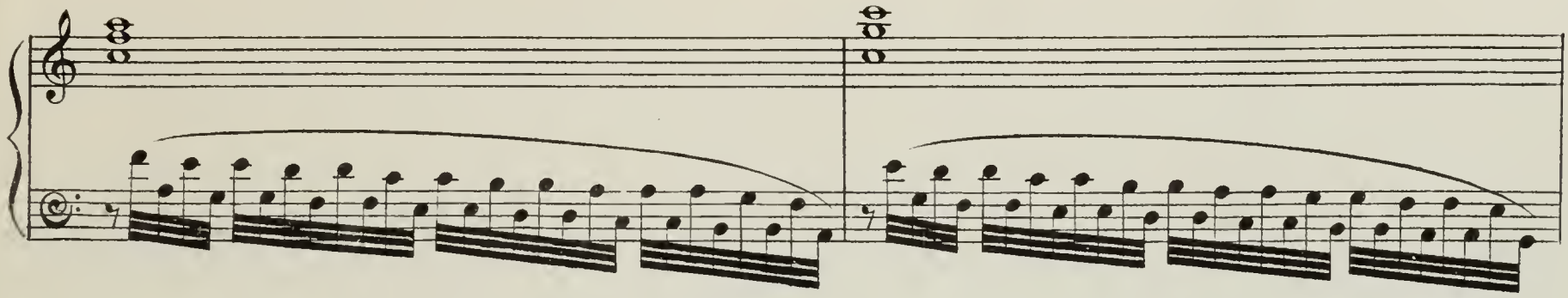


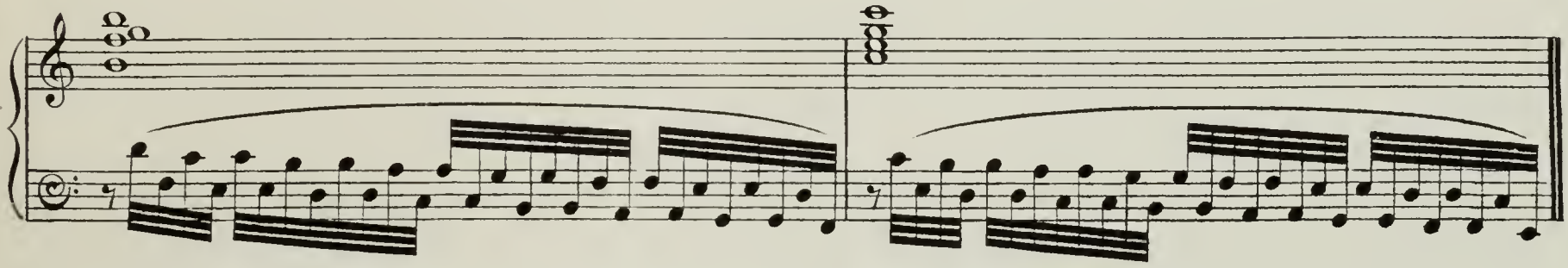


Technical Exercises for the Harp. John Thomas.

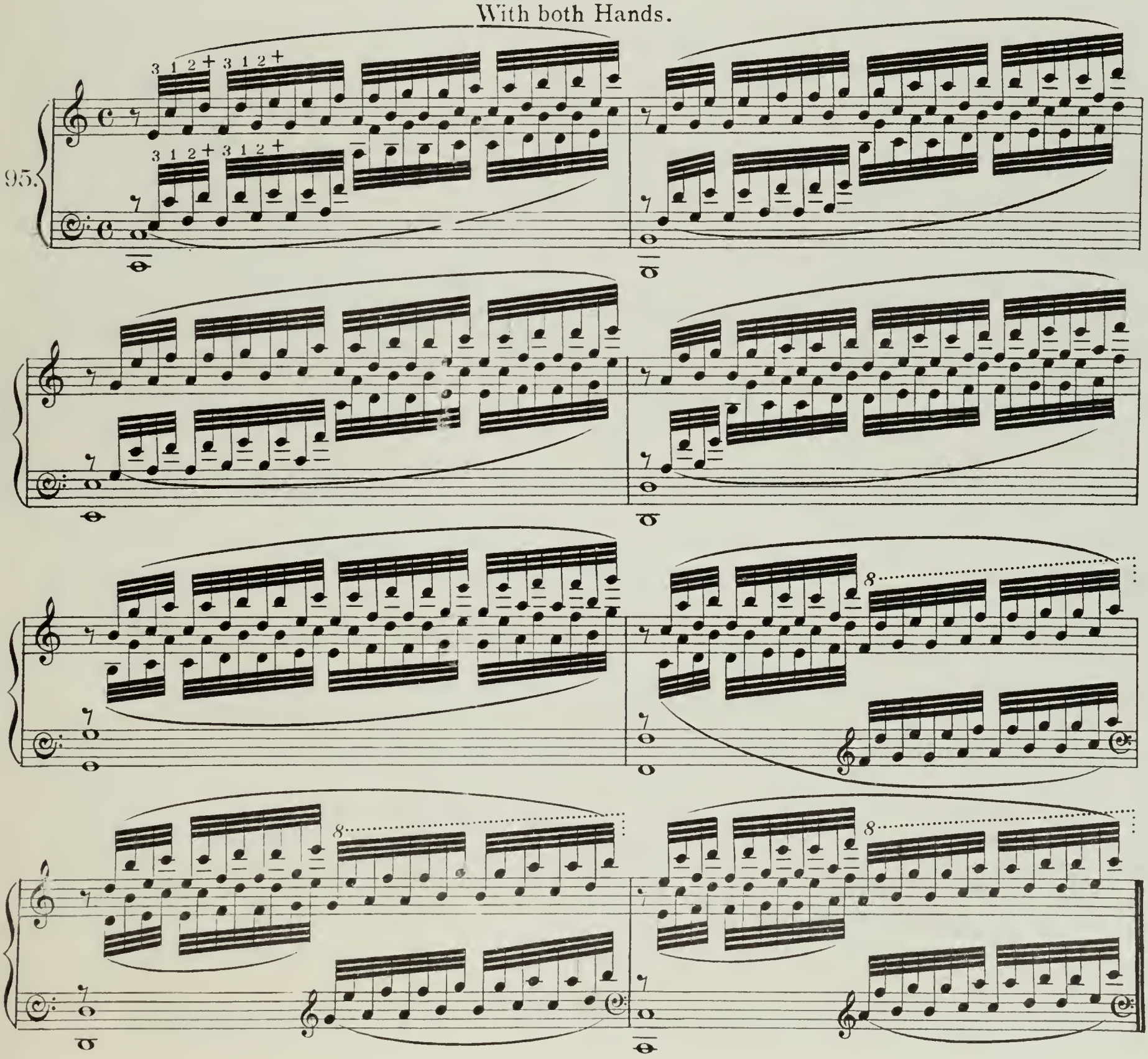
With the Left Hand.

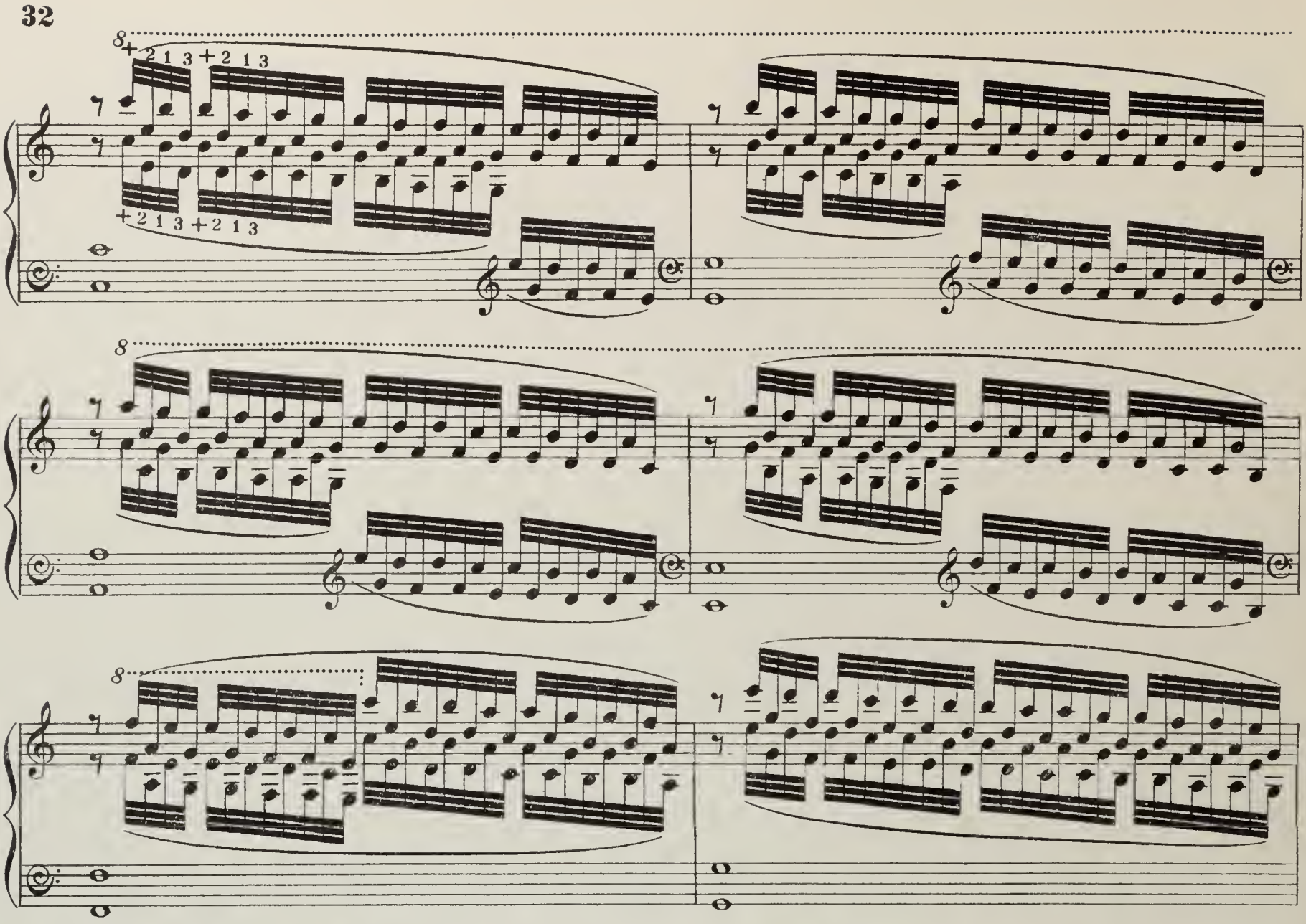


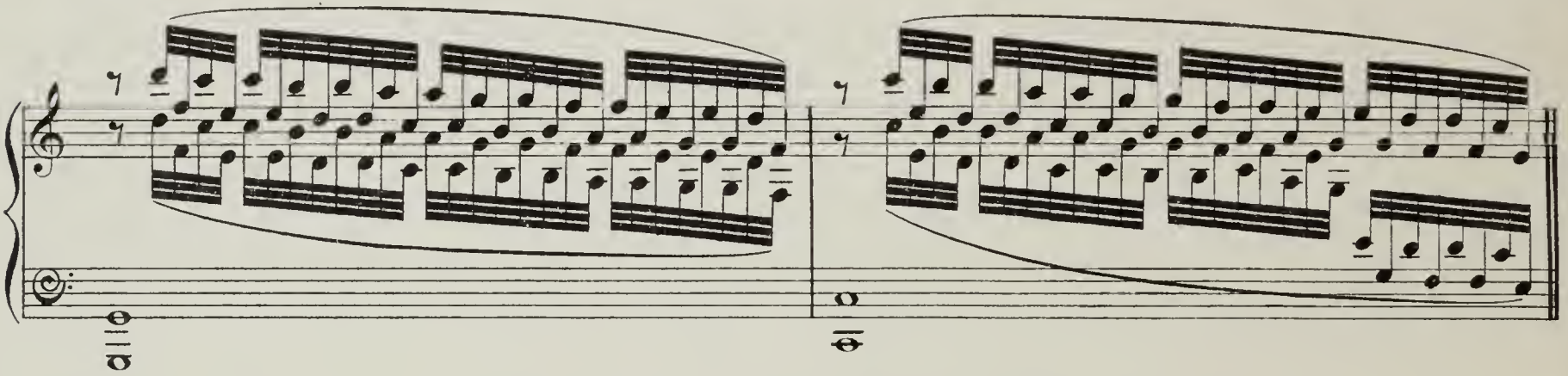




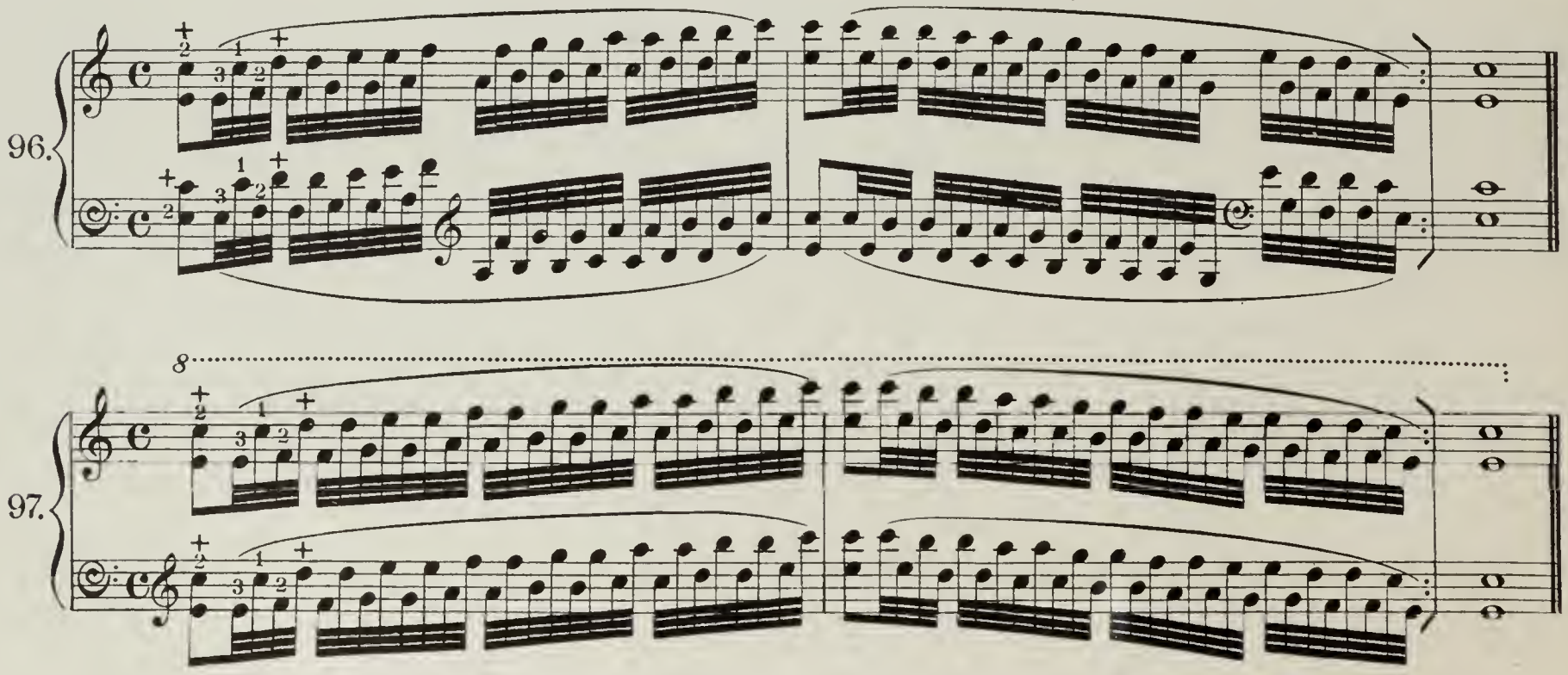
With both Hands.





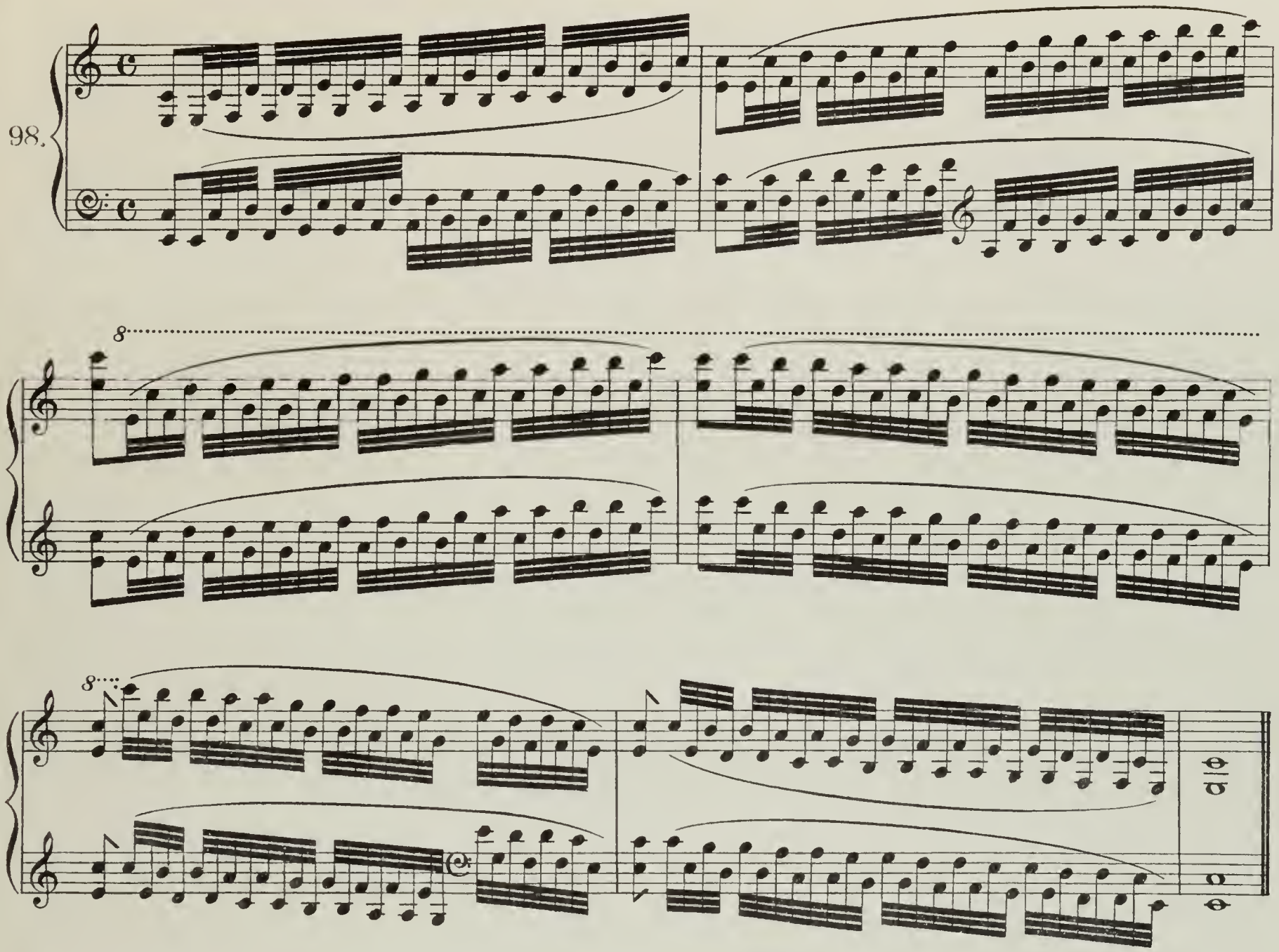


Scale in broken Sixths—With both Hands.



Extended Scale in broken Sixths_With both Hands.

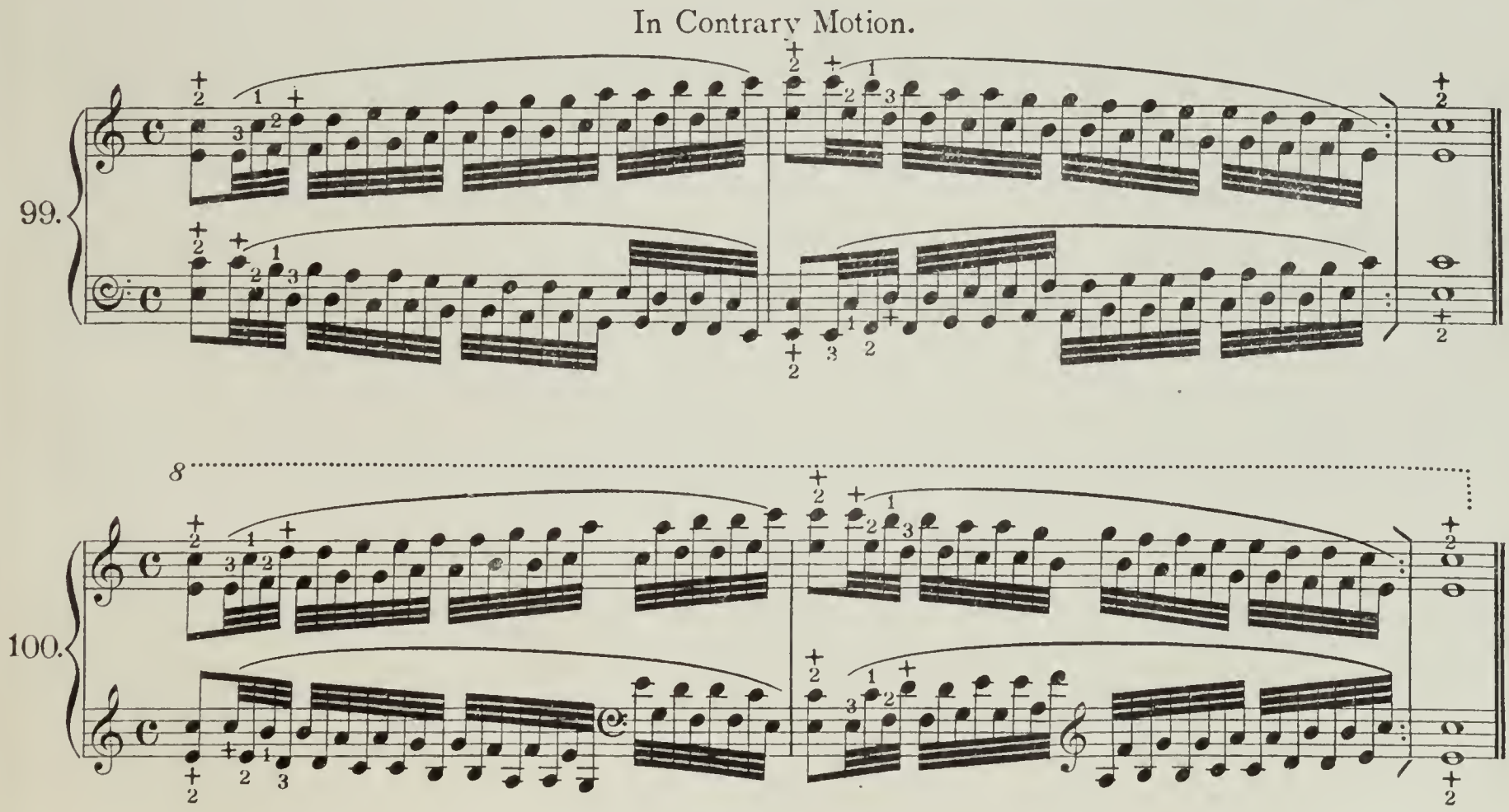
98.



In Contrary Motion.

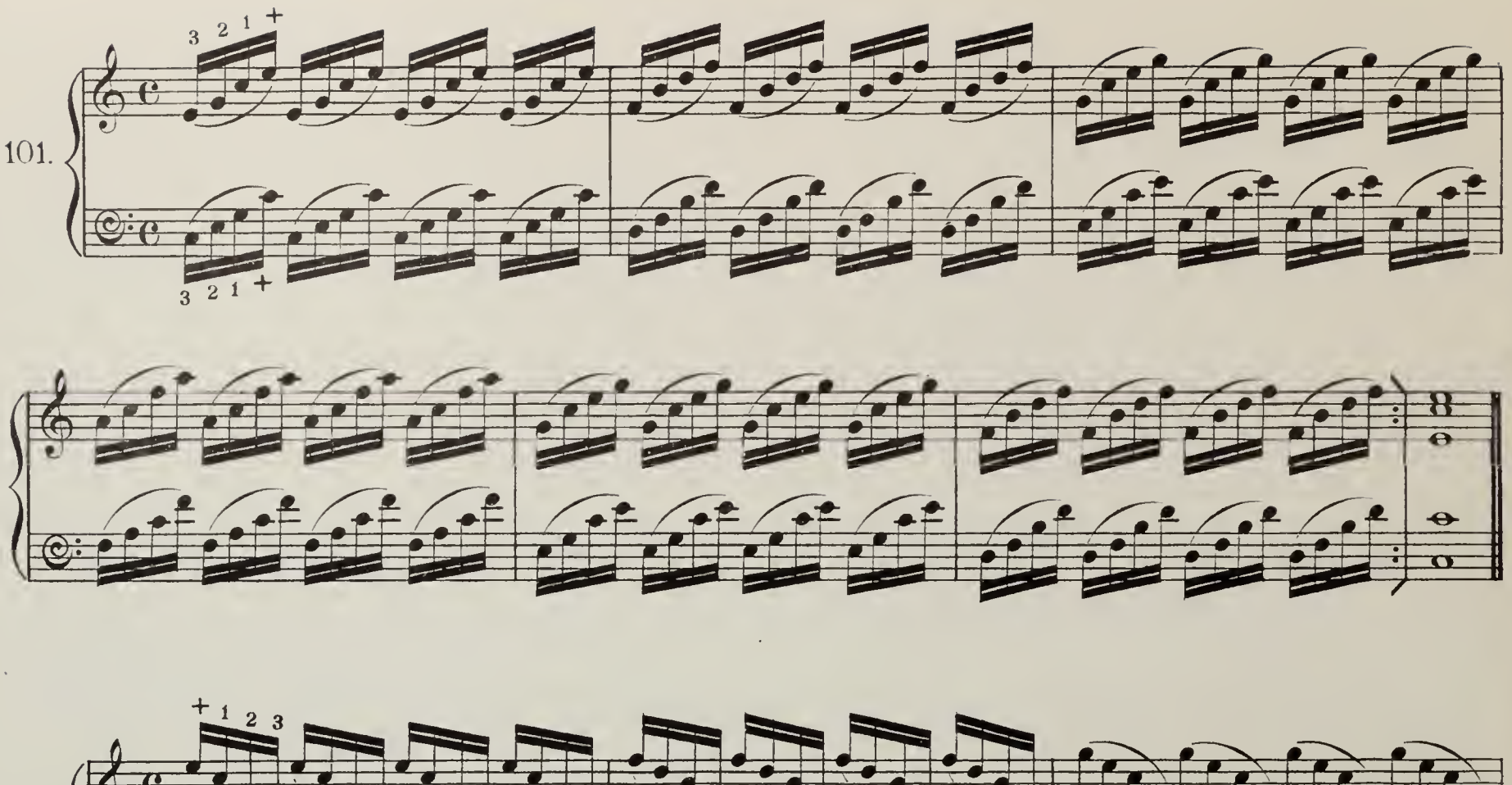
99.

100.

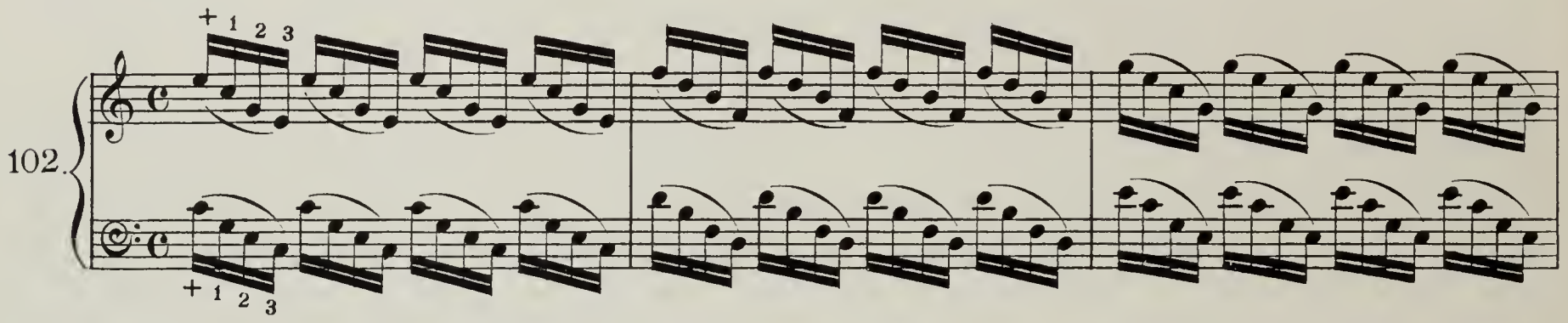


ARPEGGIOS.

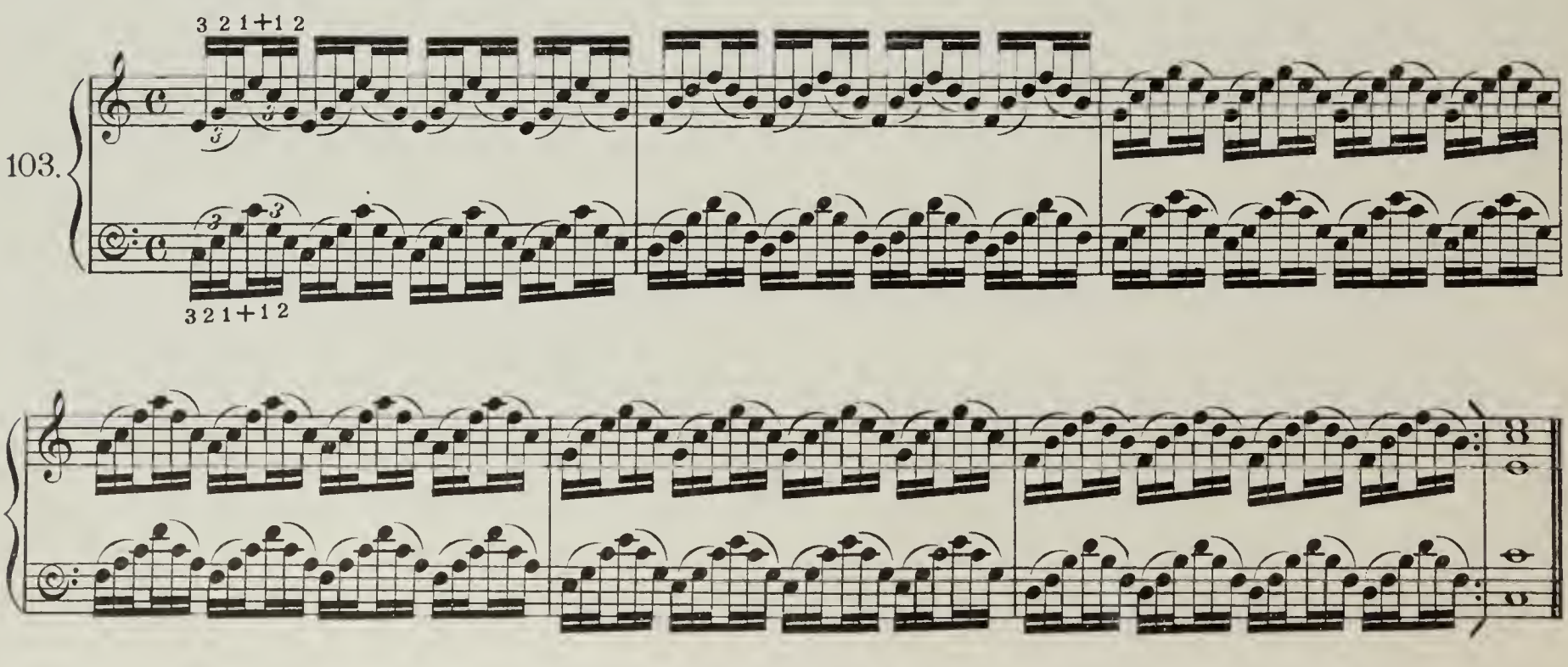
101.



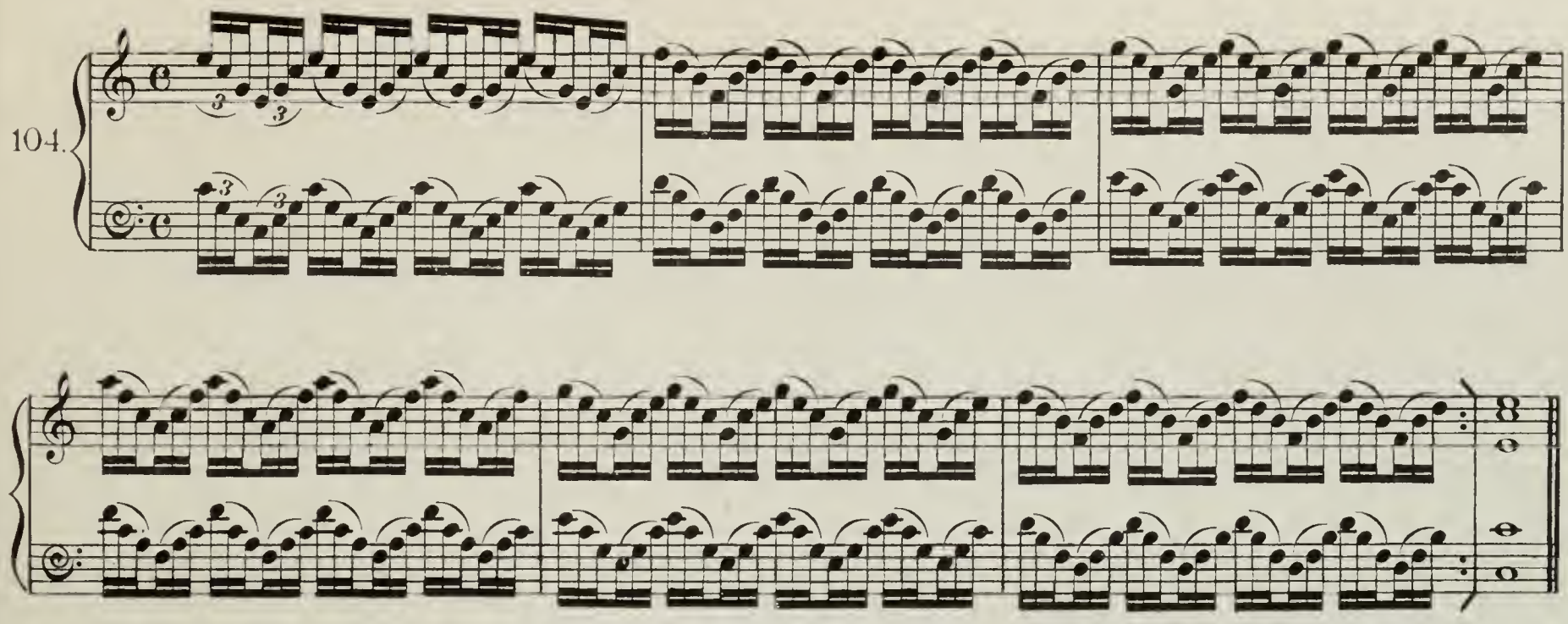
102.



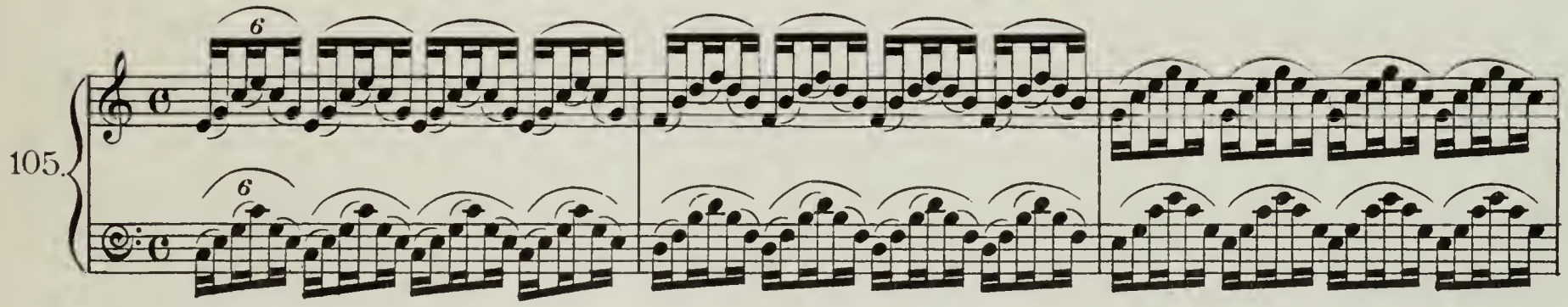
103.

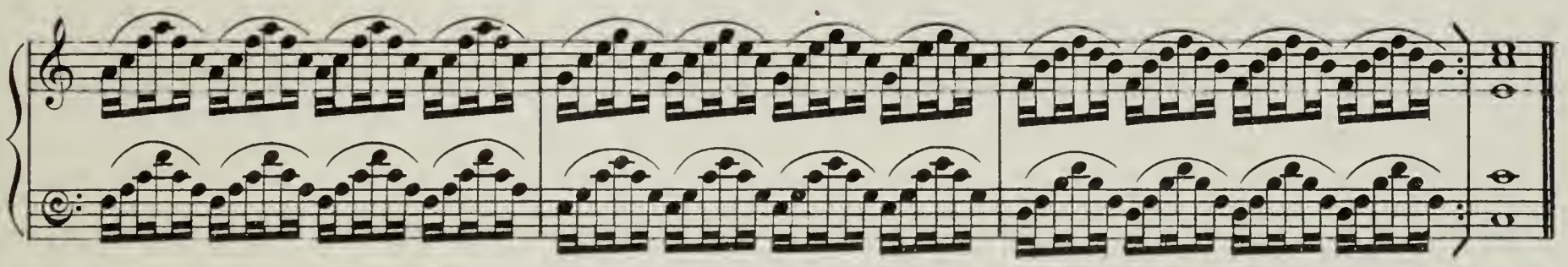


104.

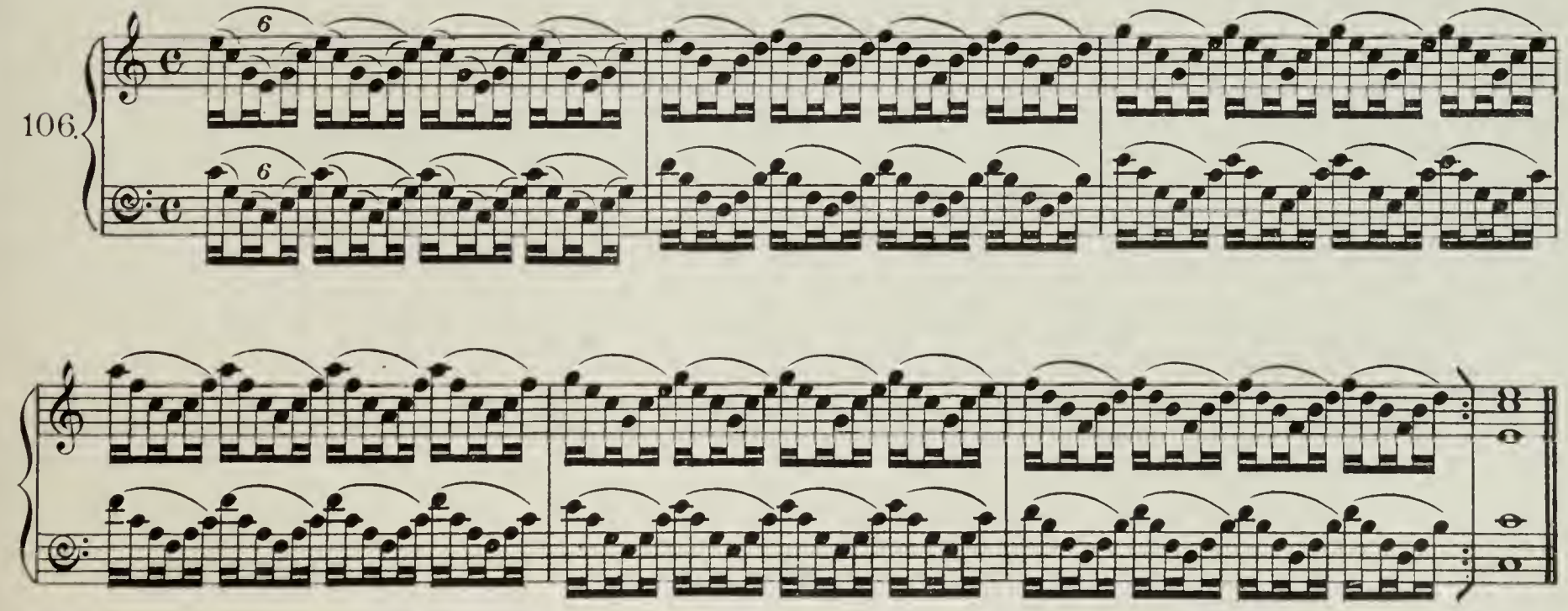


105.



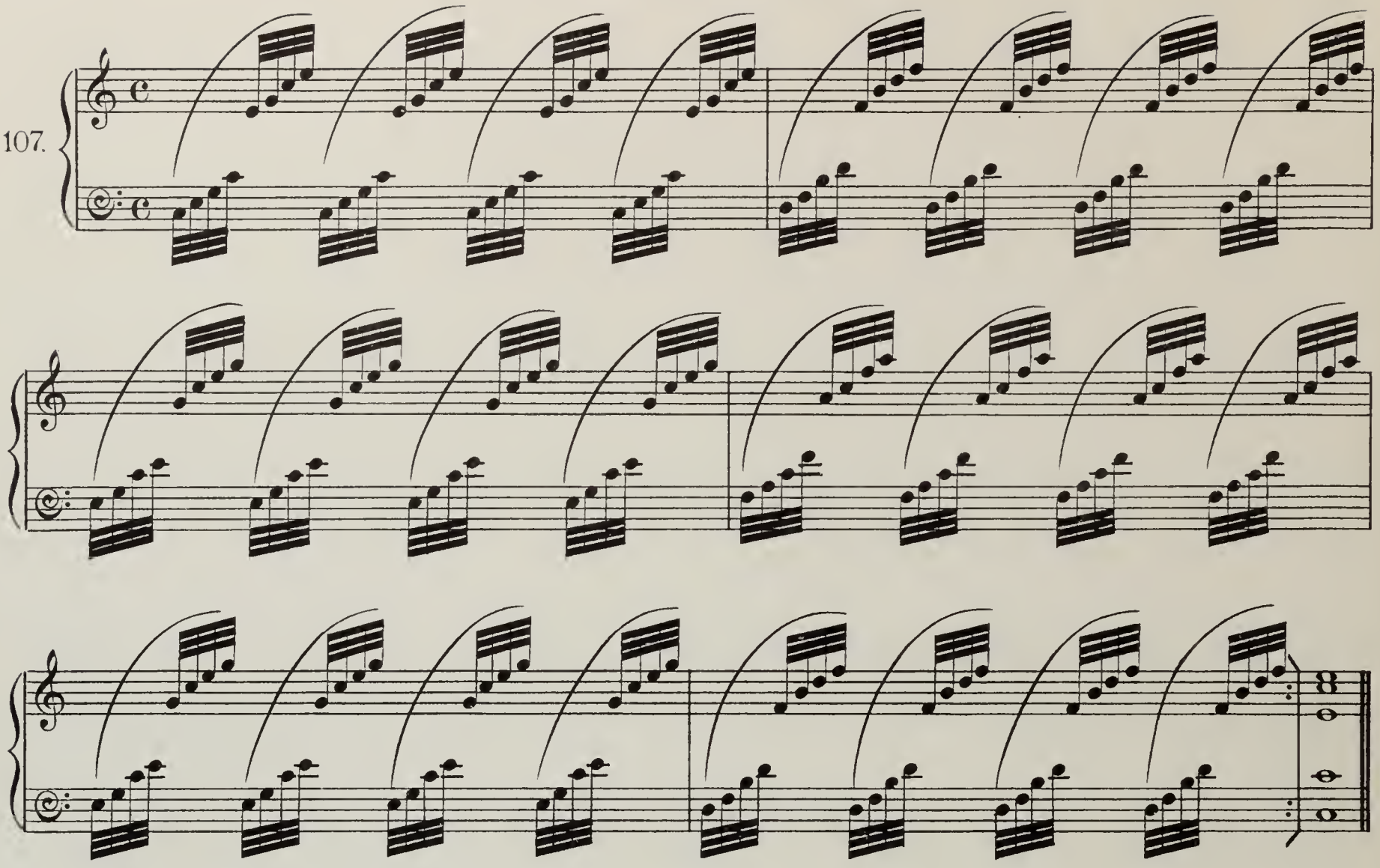


106.

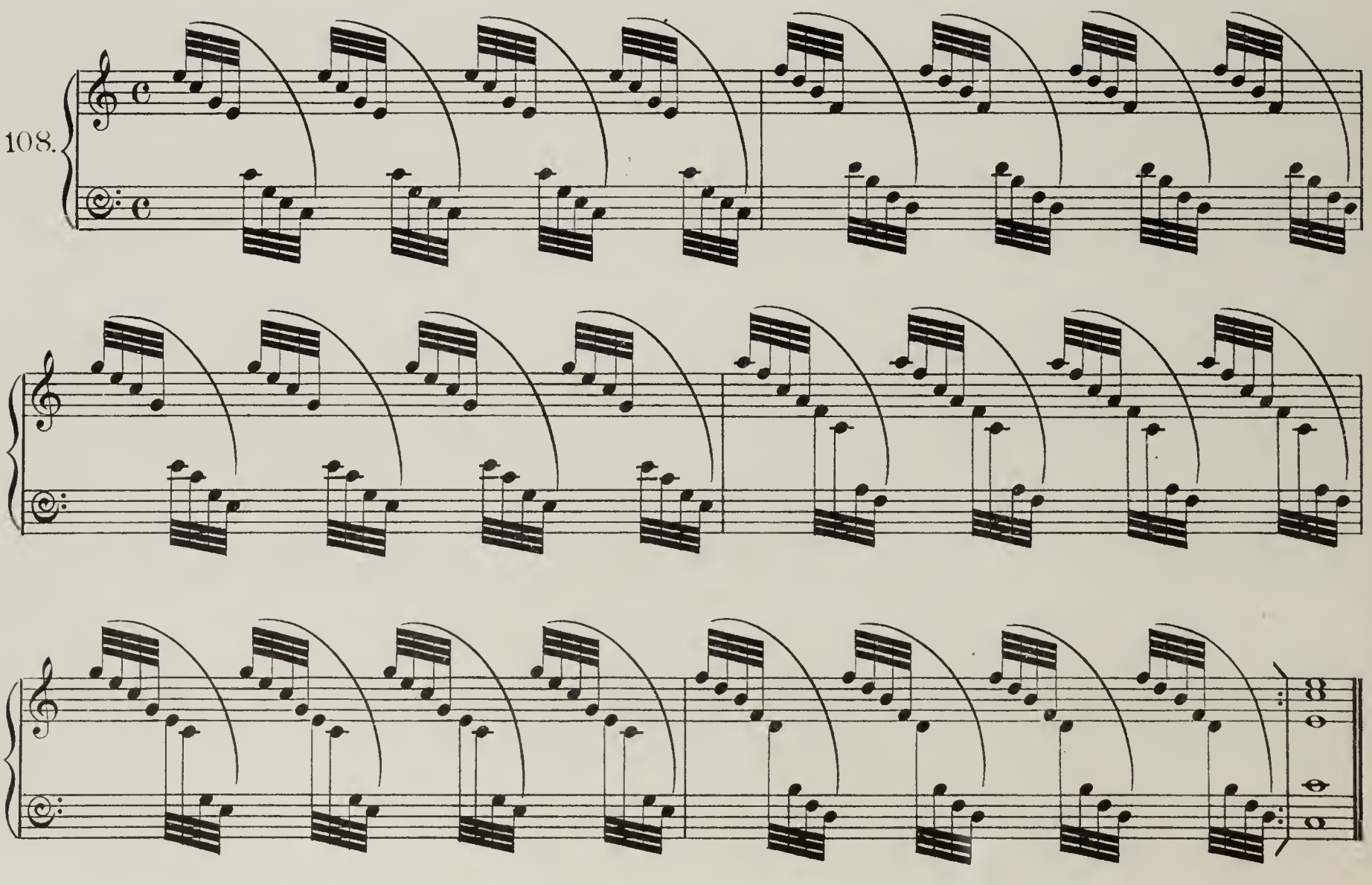


With both Hands alternately.

107.

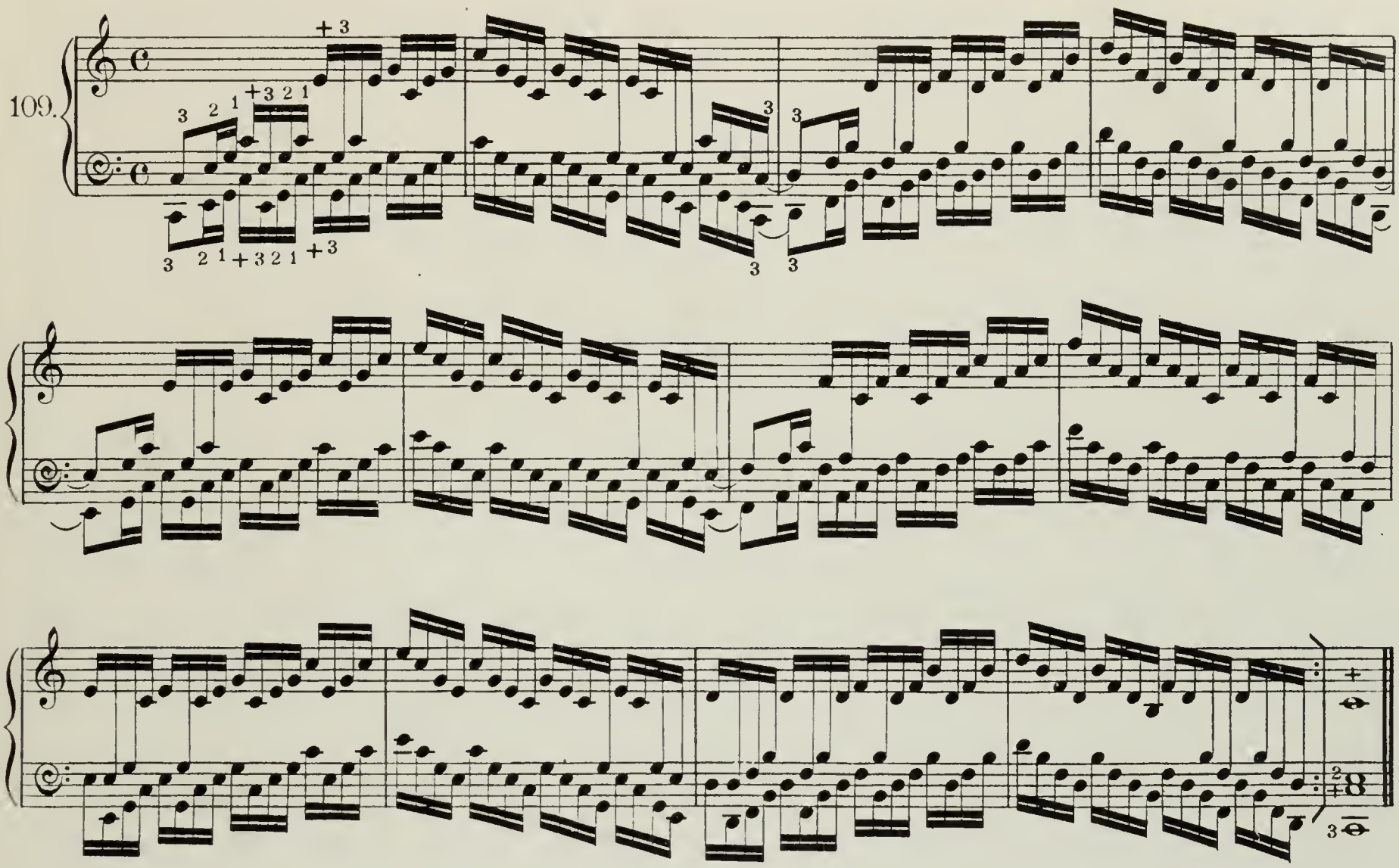


108.



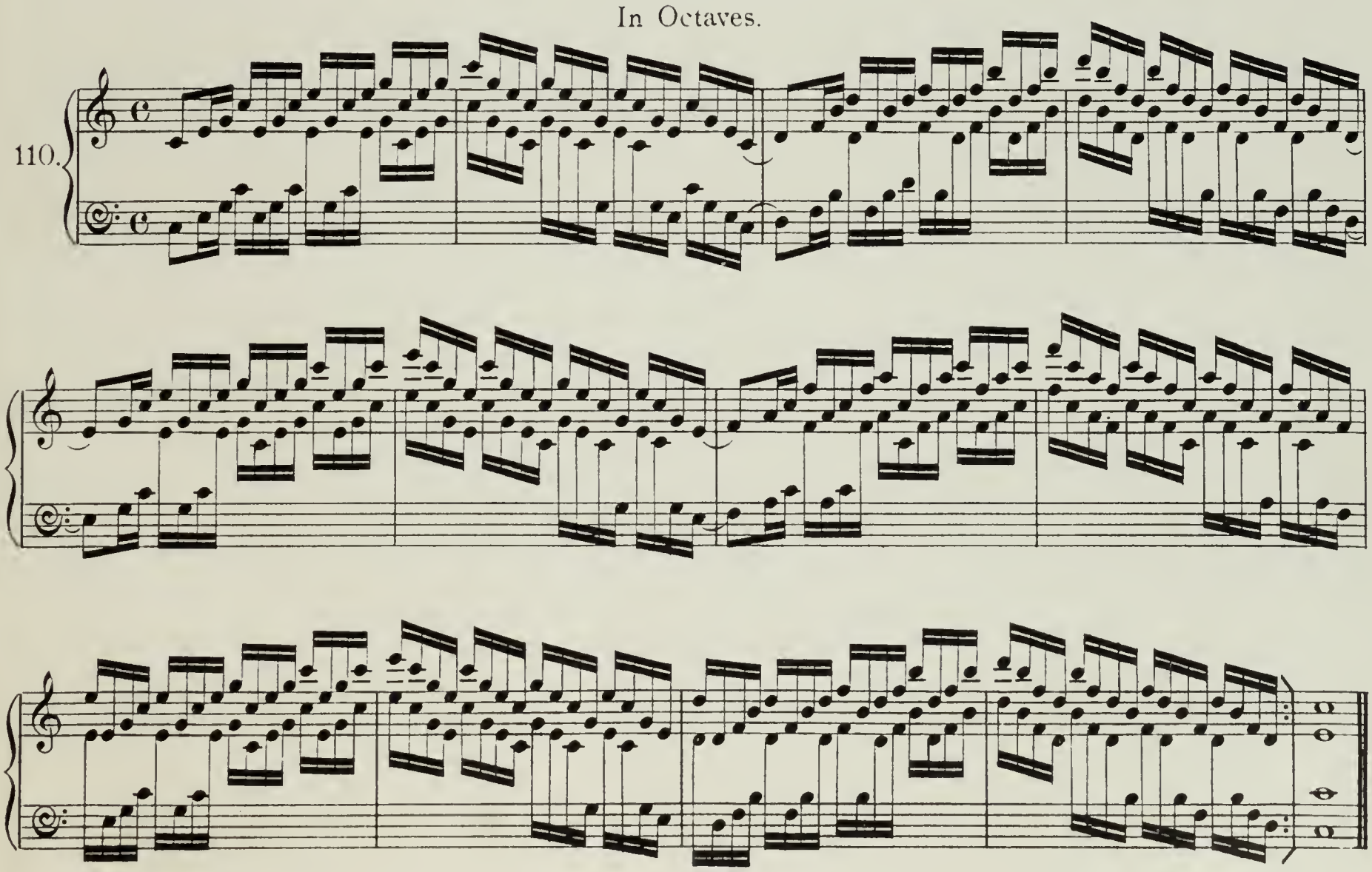
ARPEGGIO, with both Hands, in Octaves.

109.



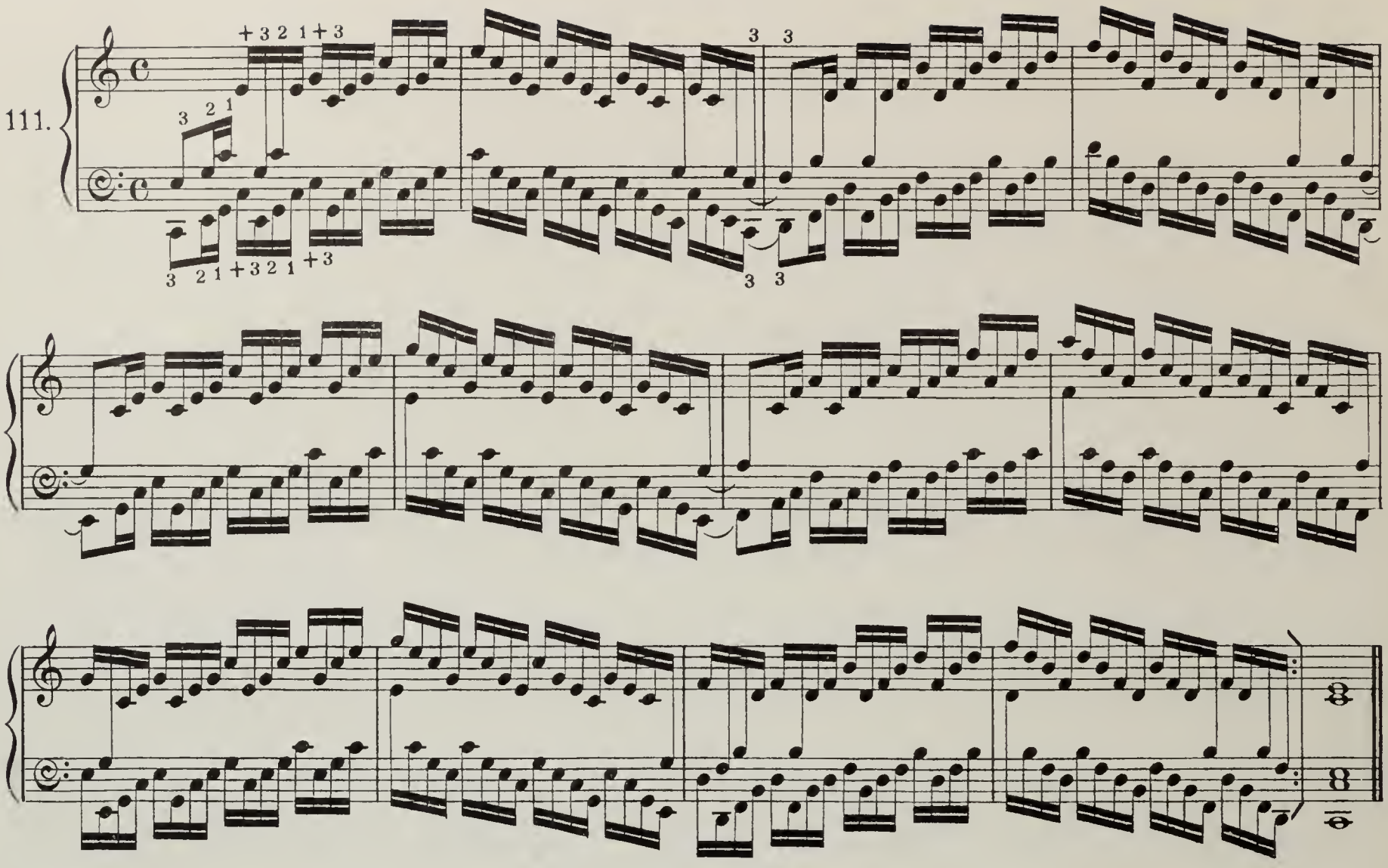
In Octaves.

110.



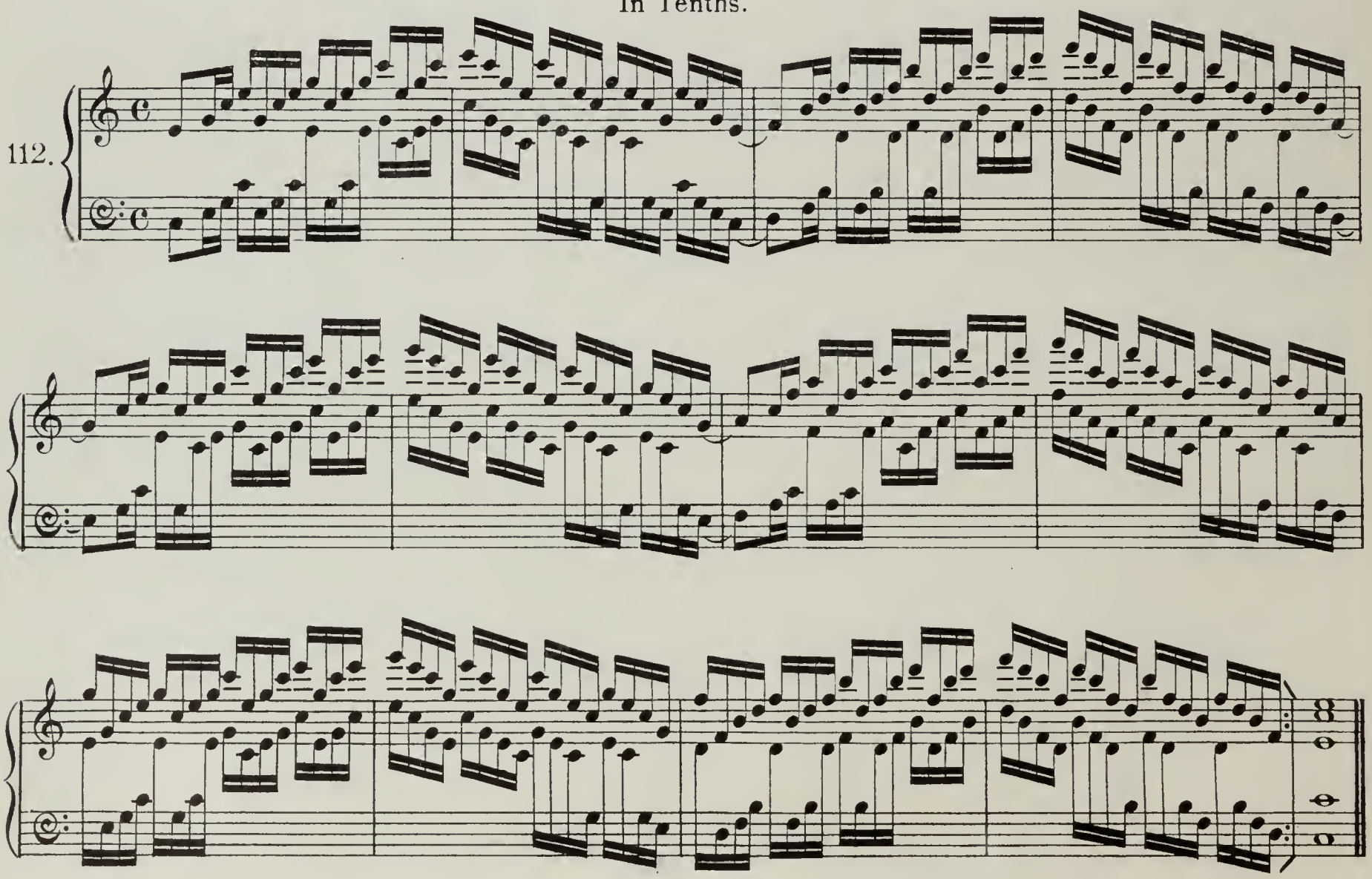
In Tenths.

111.

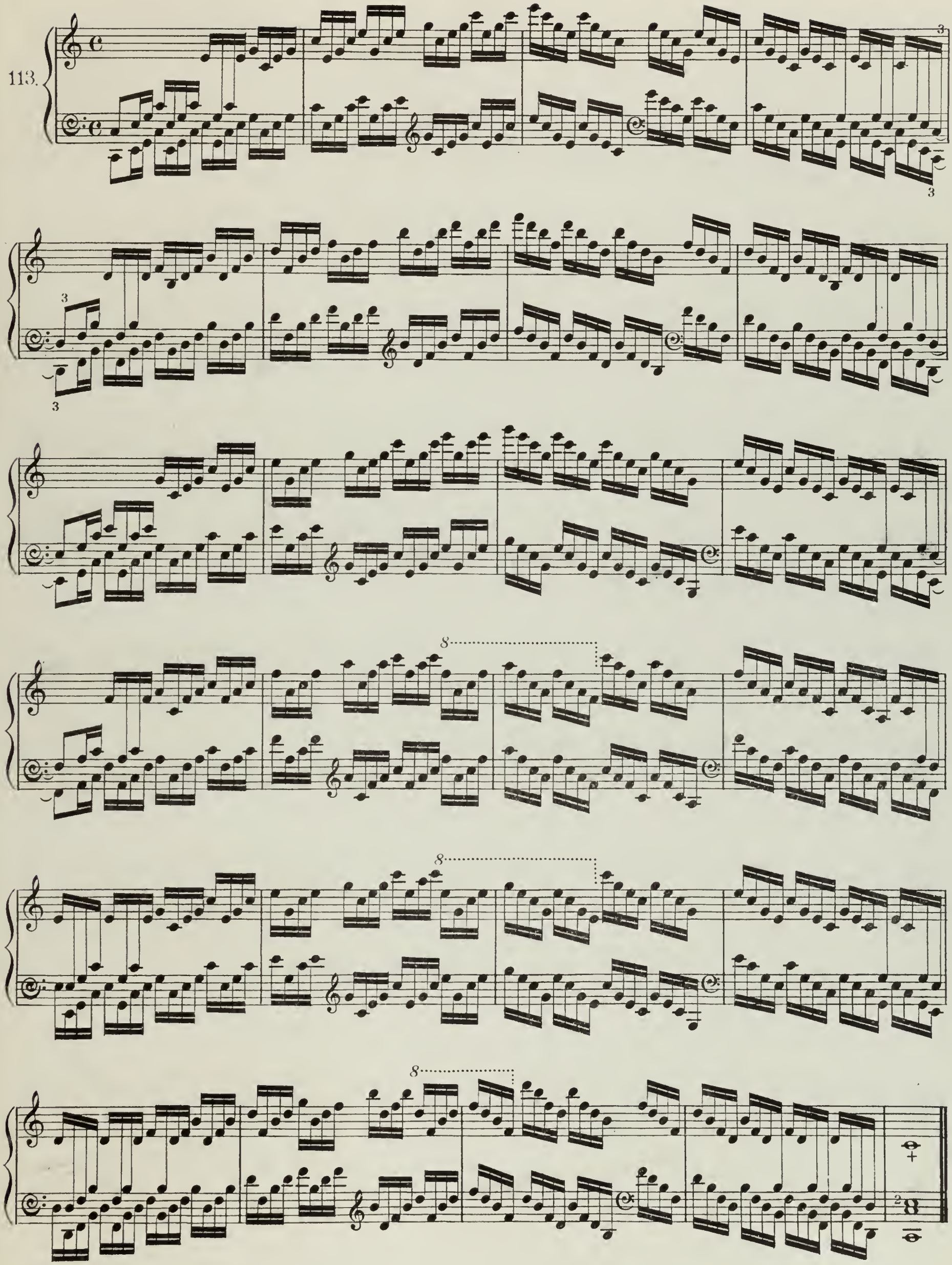


In Tenths.

112.

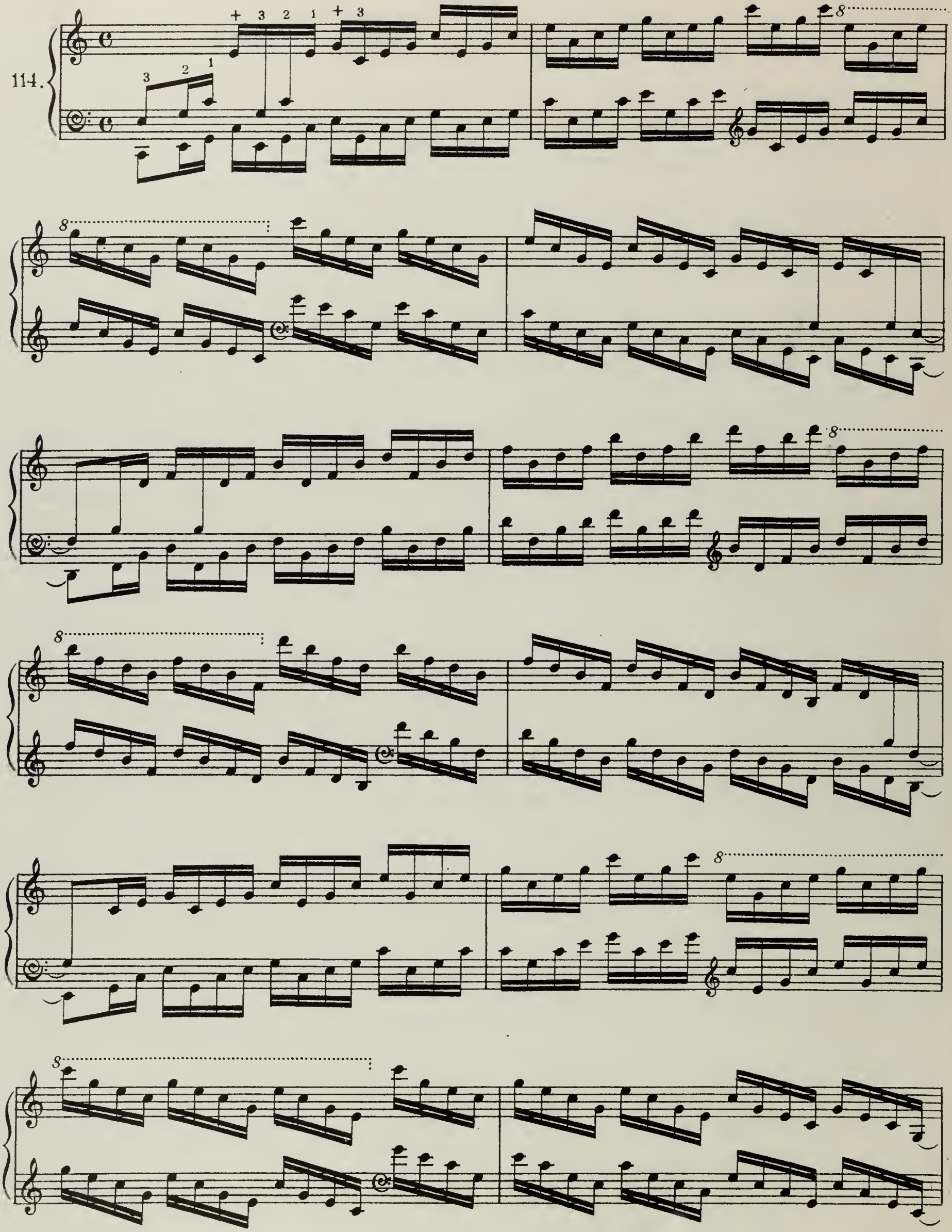


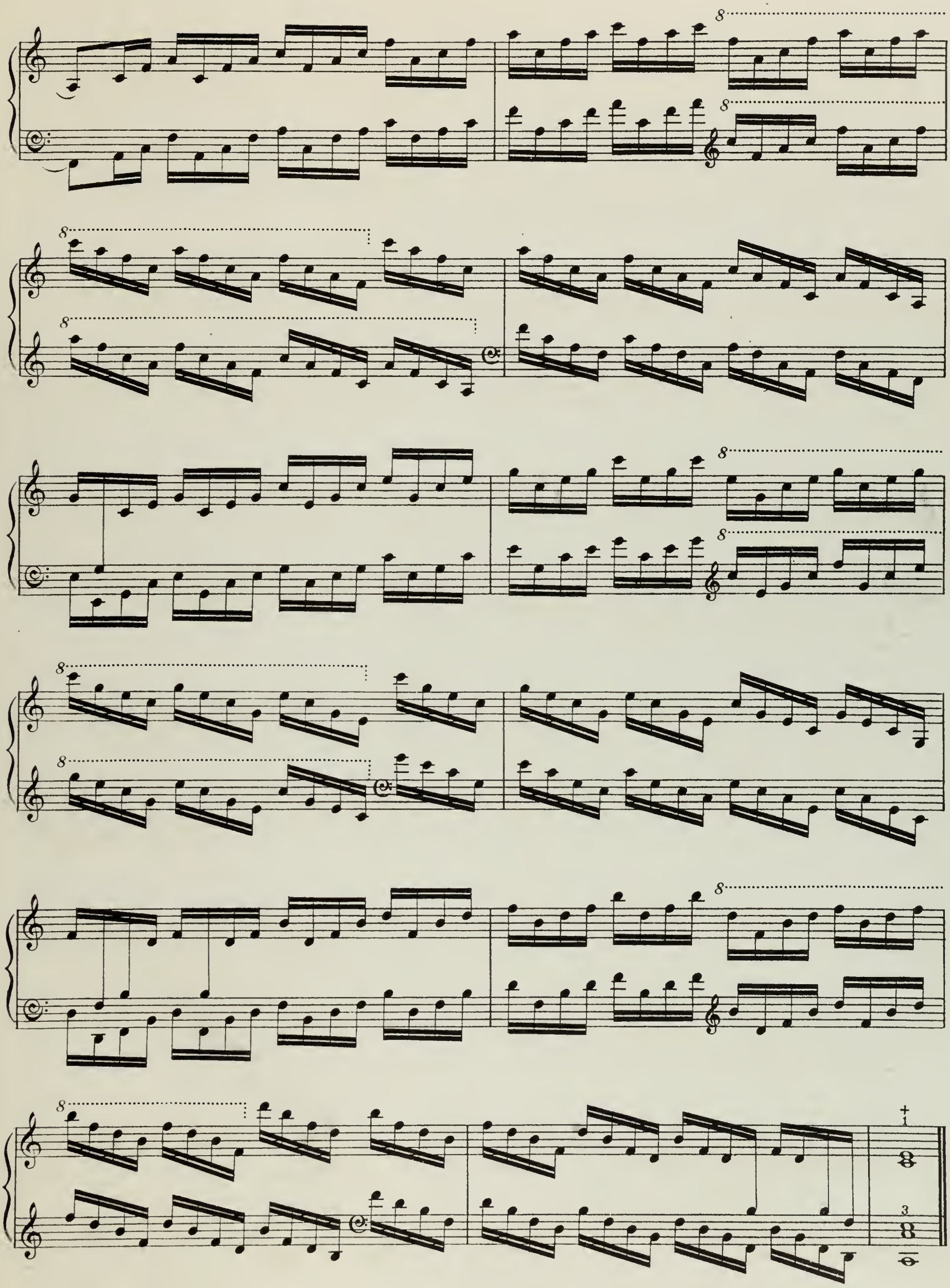
Extended Arpeggio— In Octaves.



In Tenths.

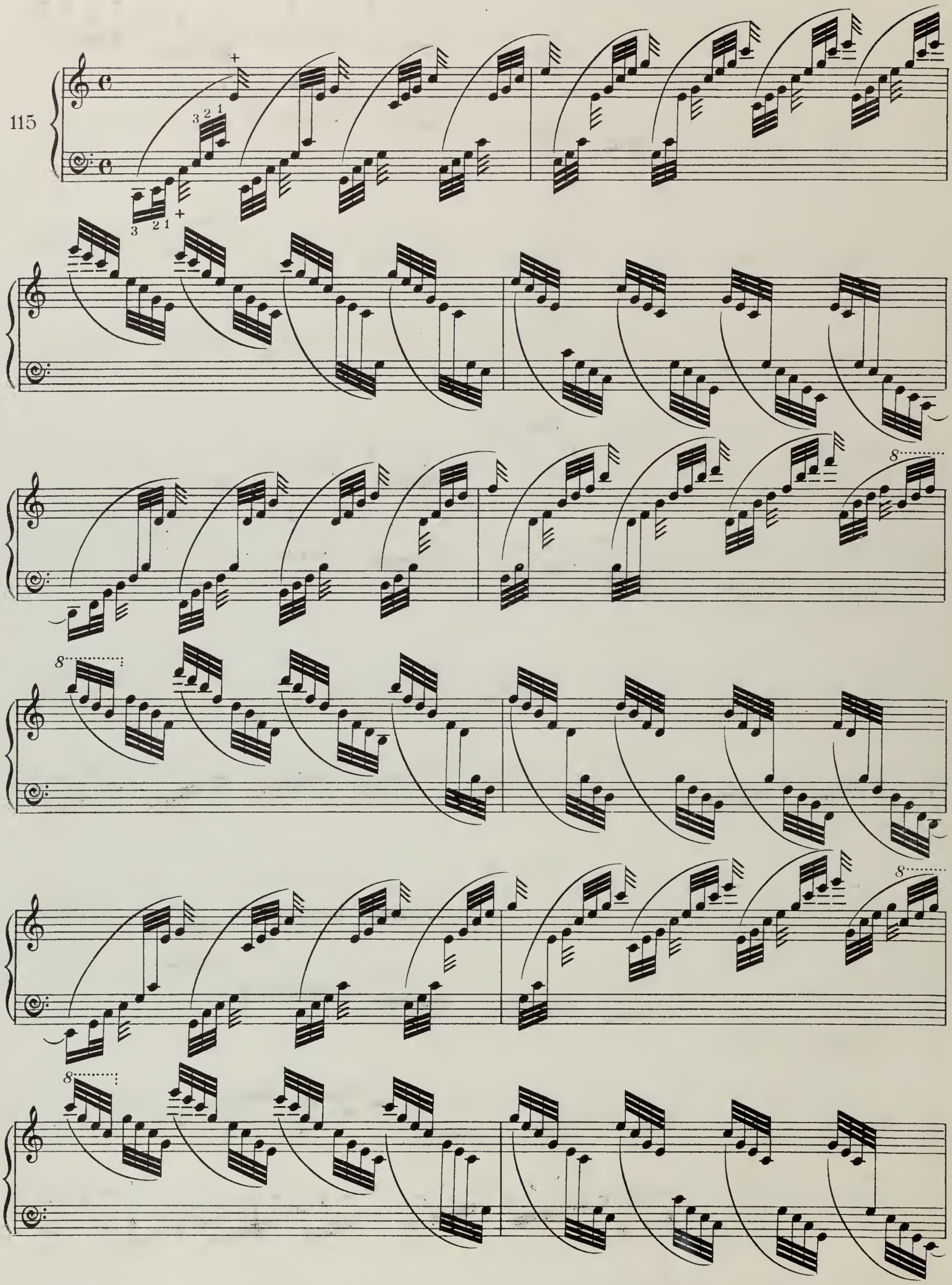
114.

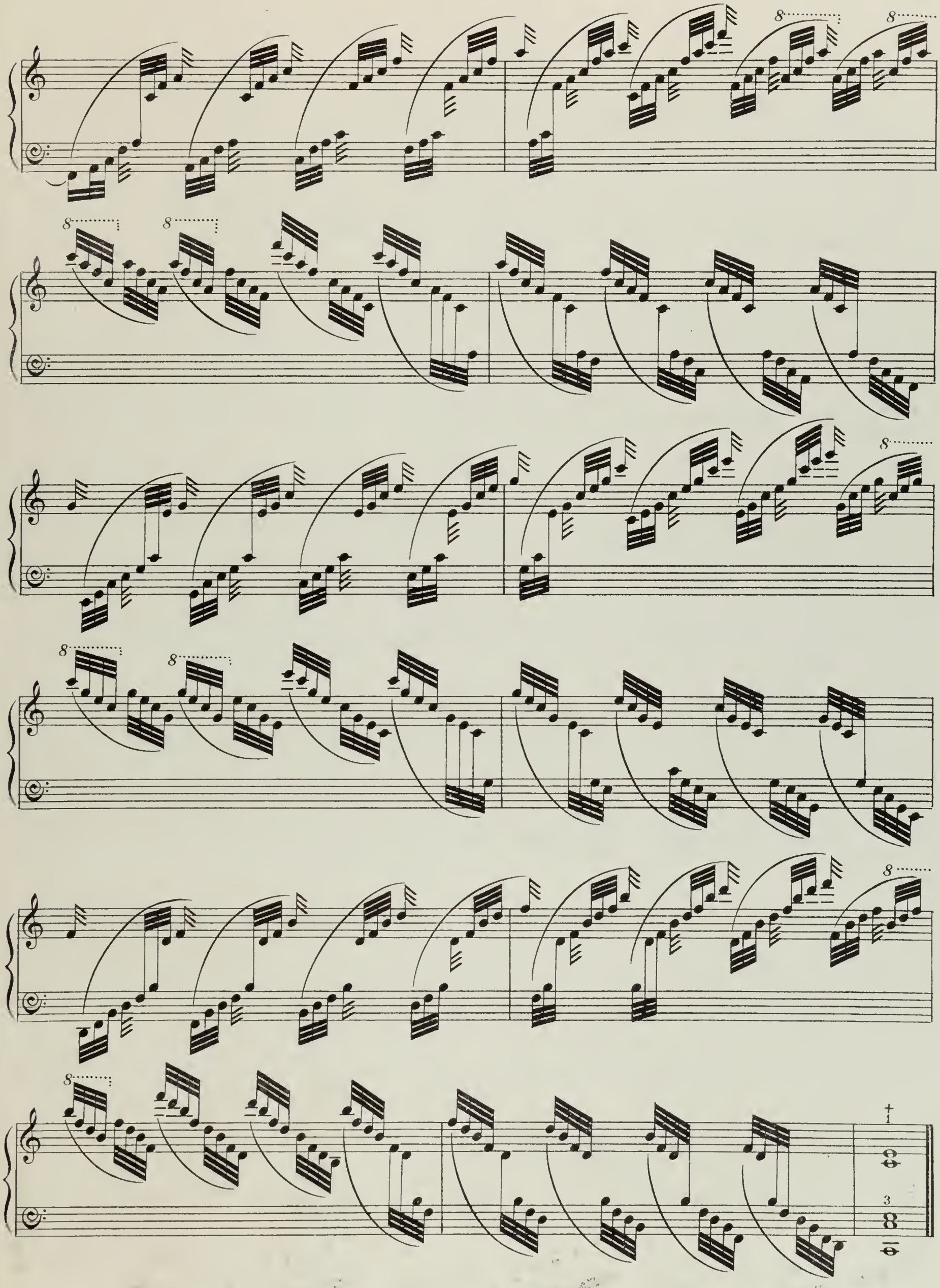




Technical Exercises for the Harp. John Thomas.

Extended Arpeggio, —with both Hands alternately.



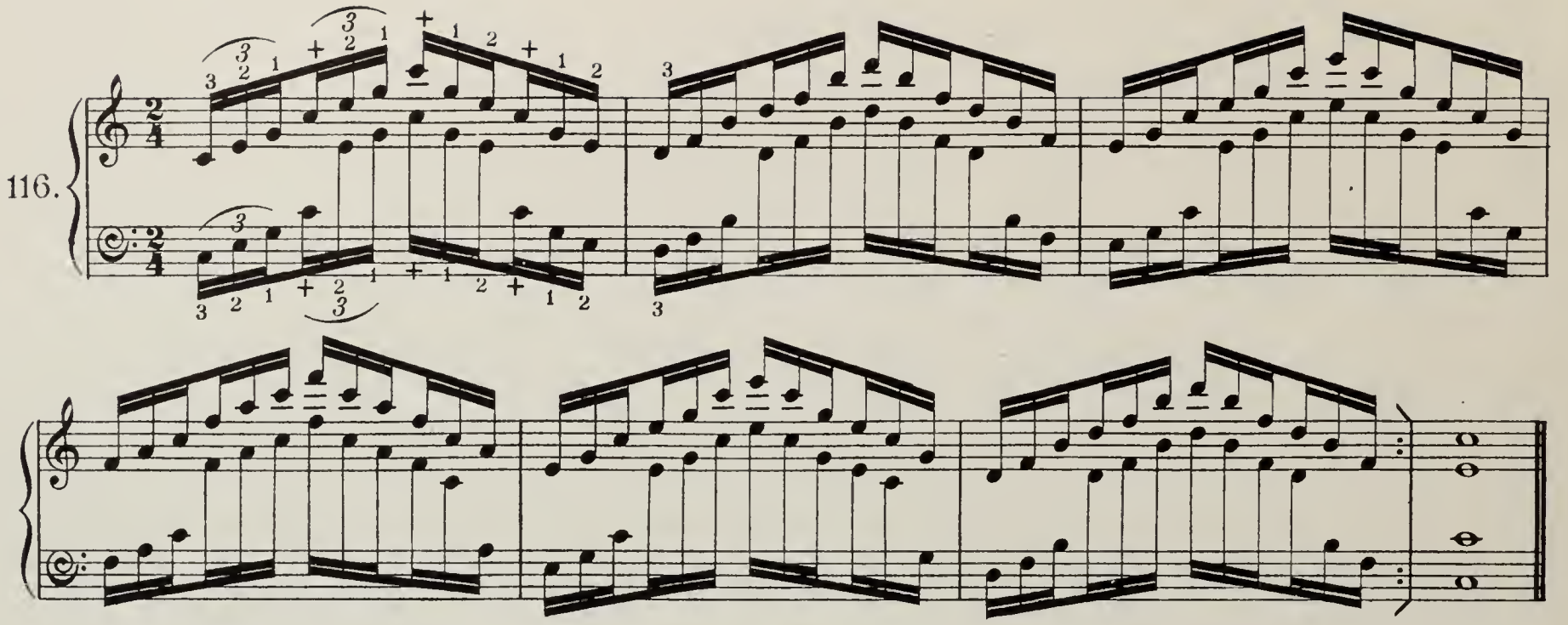


Technical Exercises for the Harp. John Thomas.

ARPEGGIO.

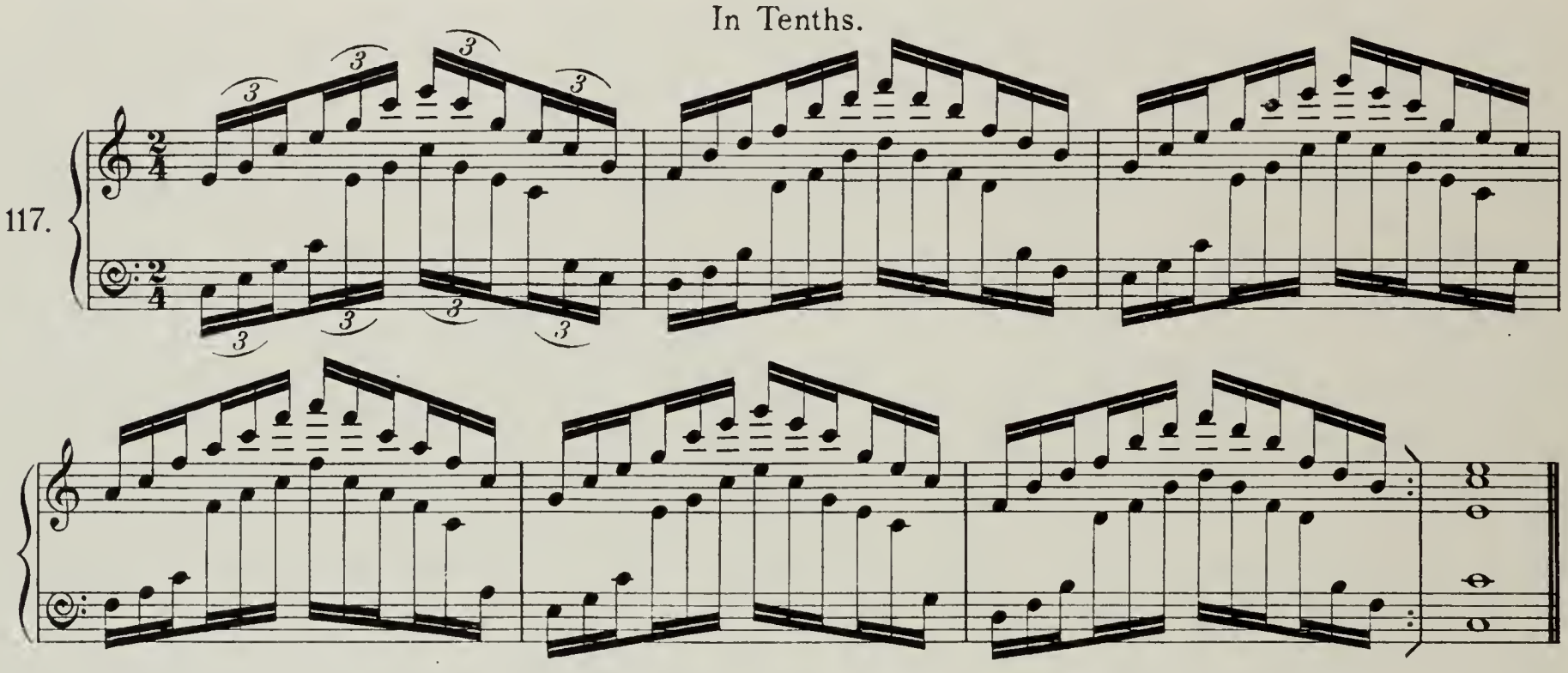
In Octaves.

116.



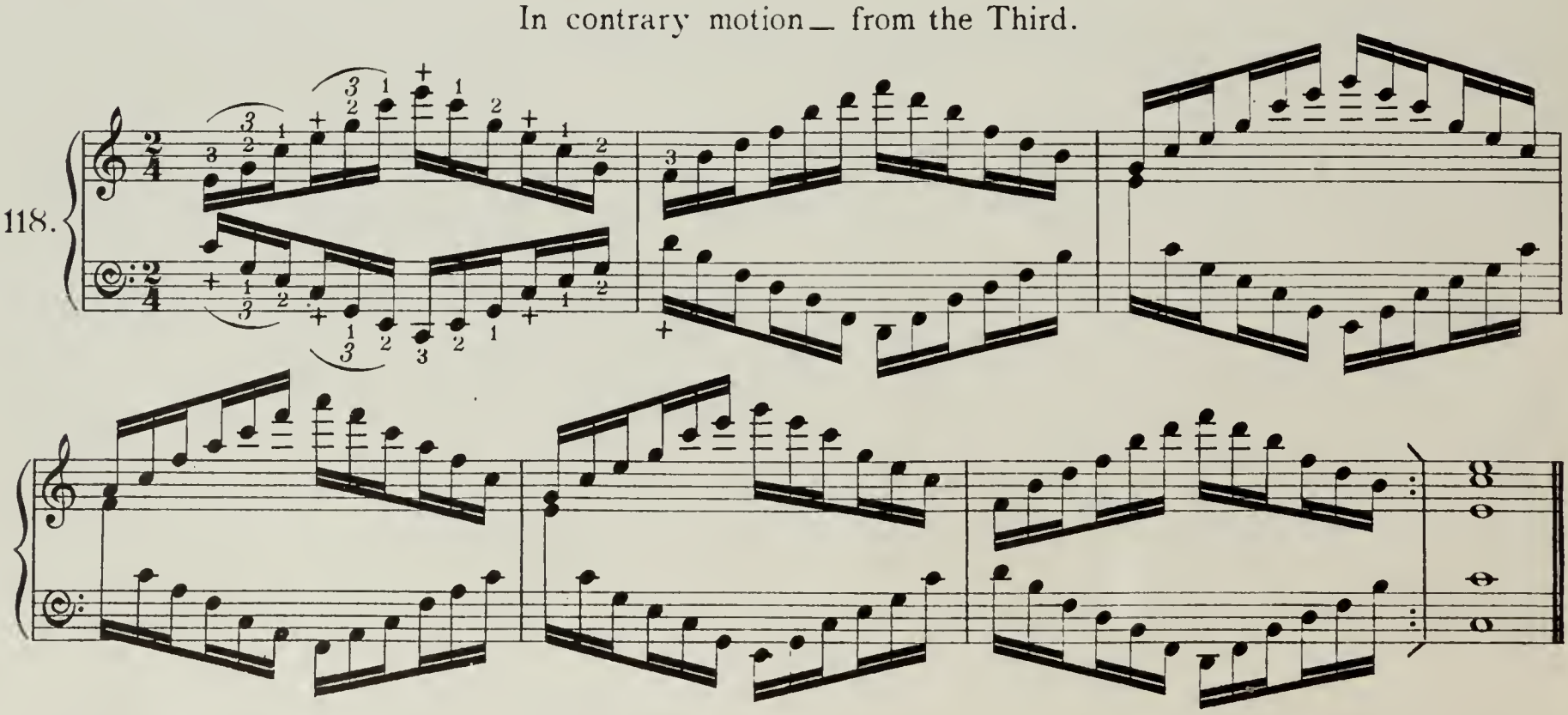
In Tenths.

117.



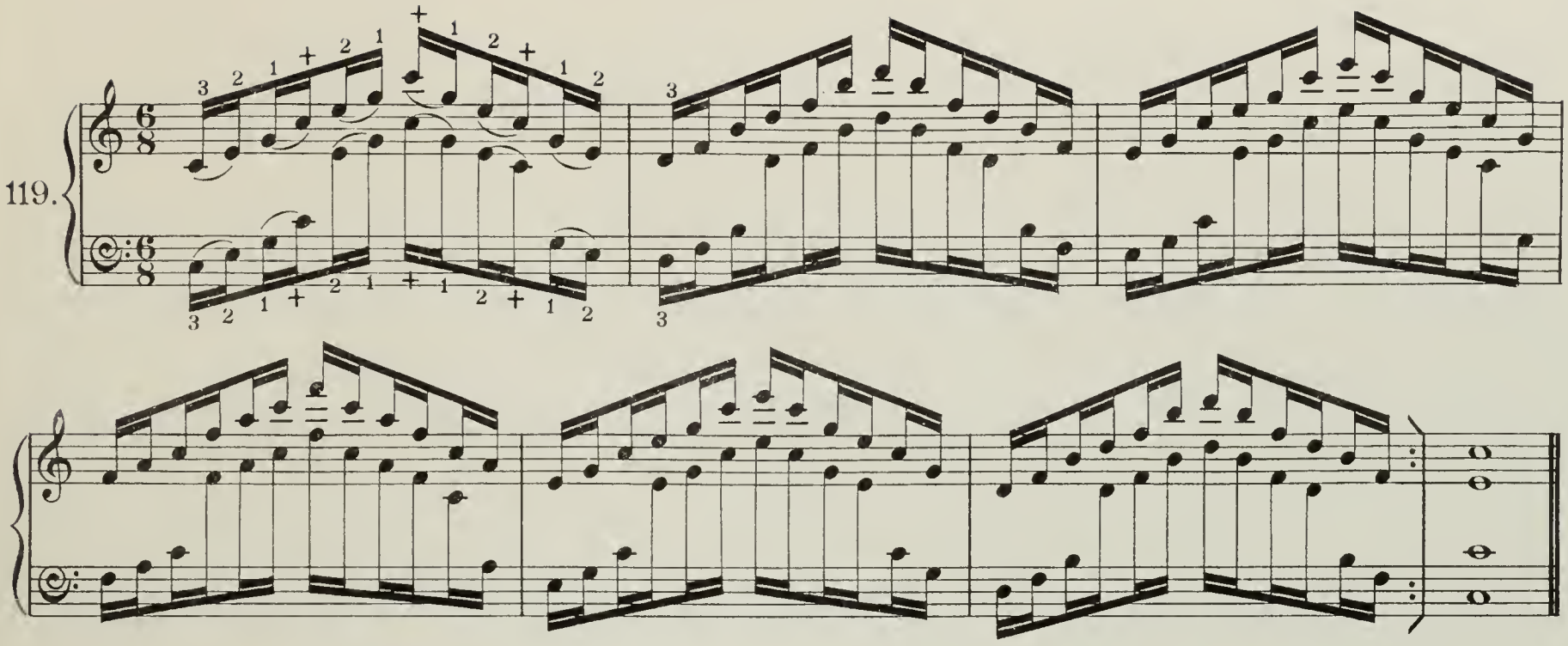
In contrary motion_ from the Third.

118.



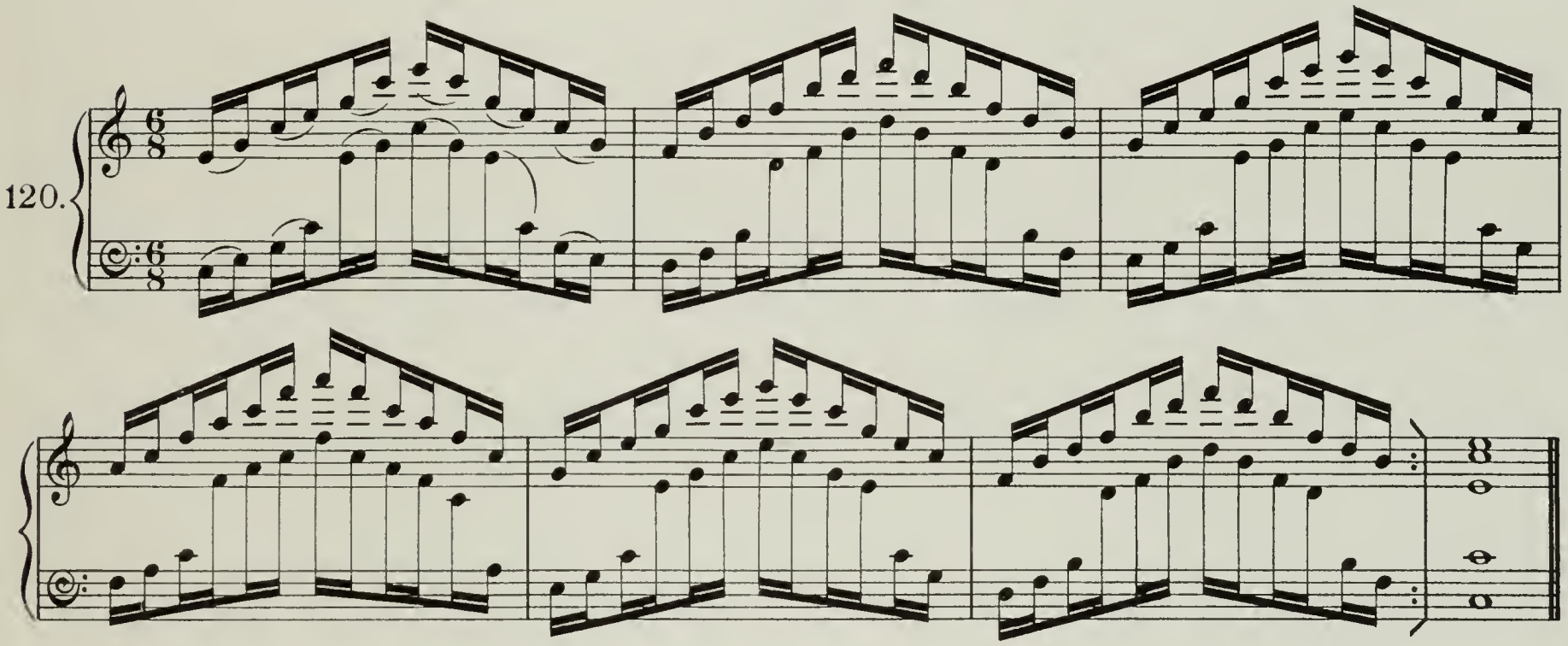
In Octaves.

119.



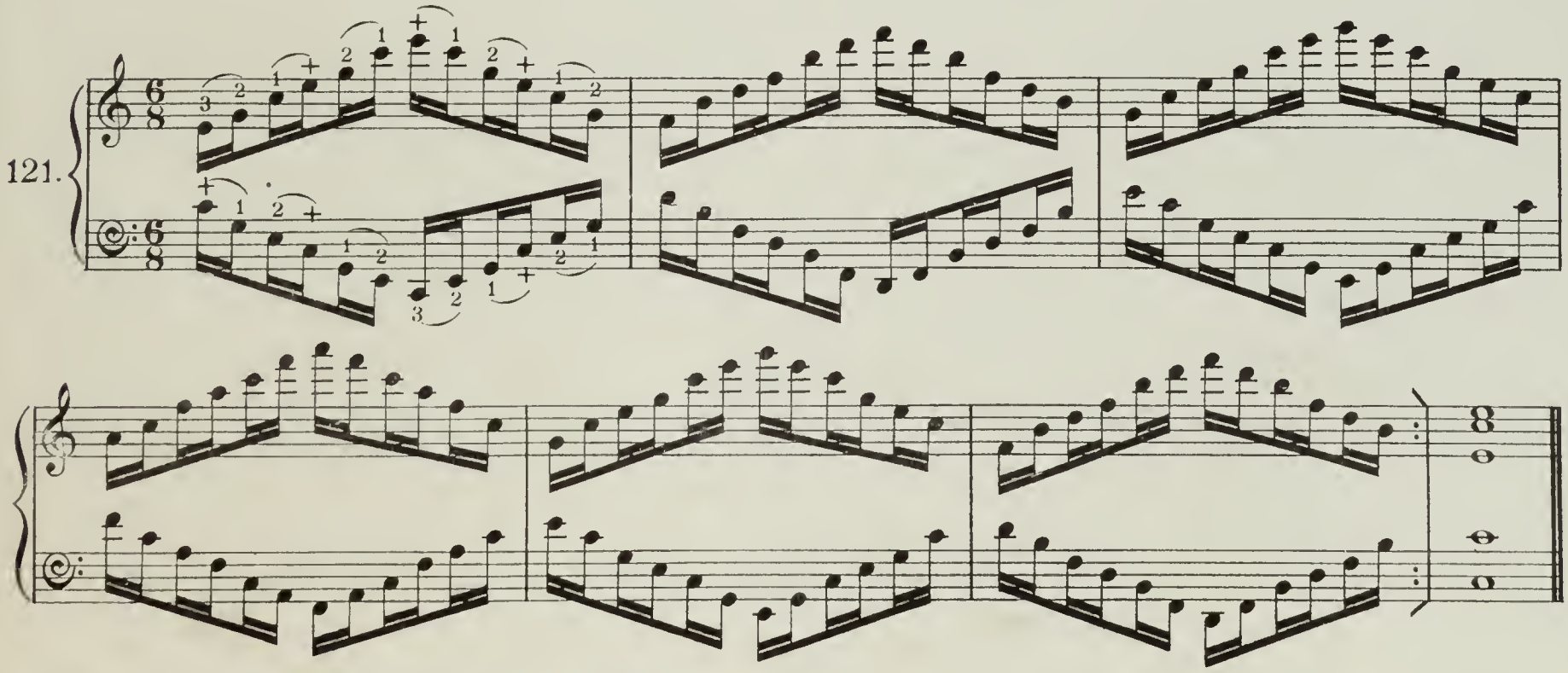
In Tenths.

120.



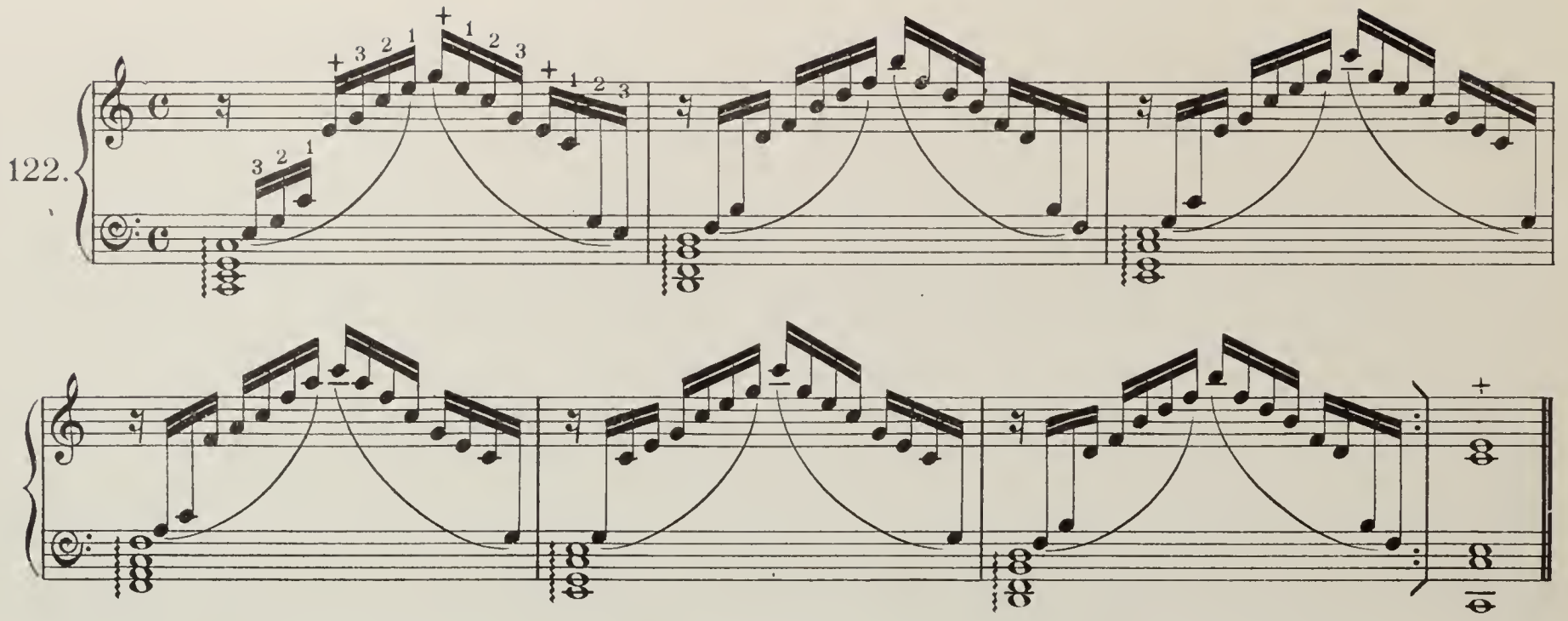
In contrary motion— from the Third.

121.



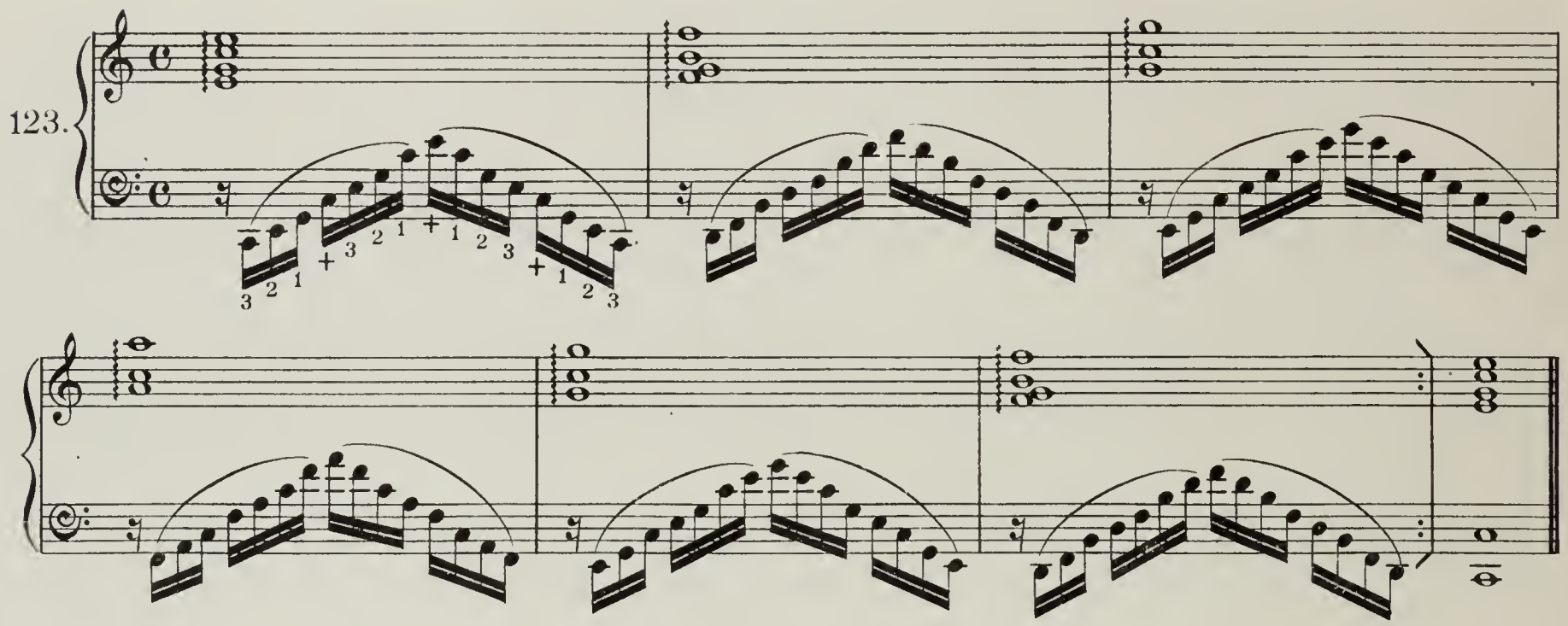
Arpeggio— With the Right Hand.

122.



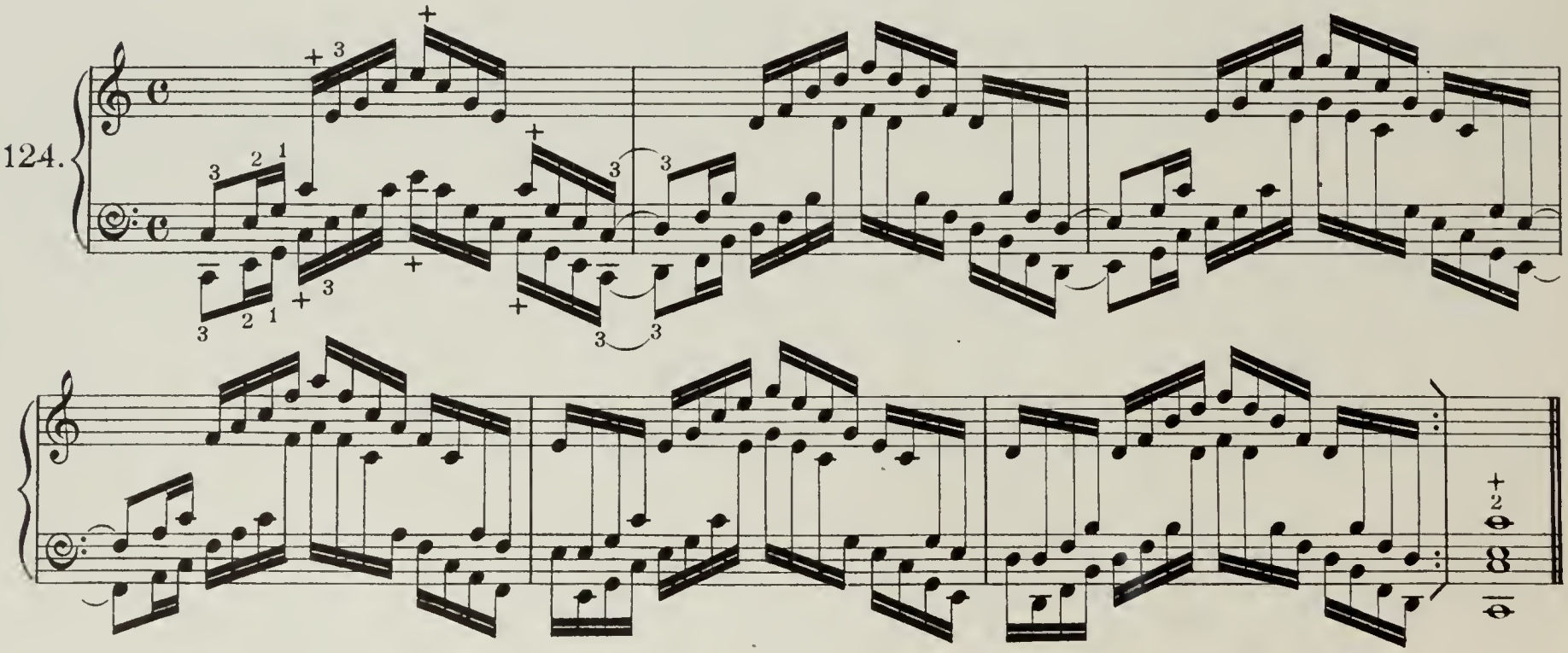
With the Left Hand.

123.



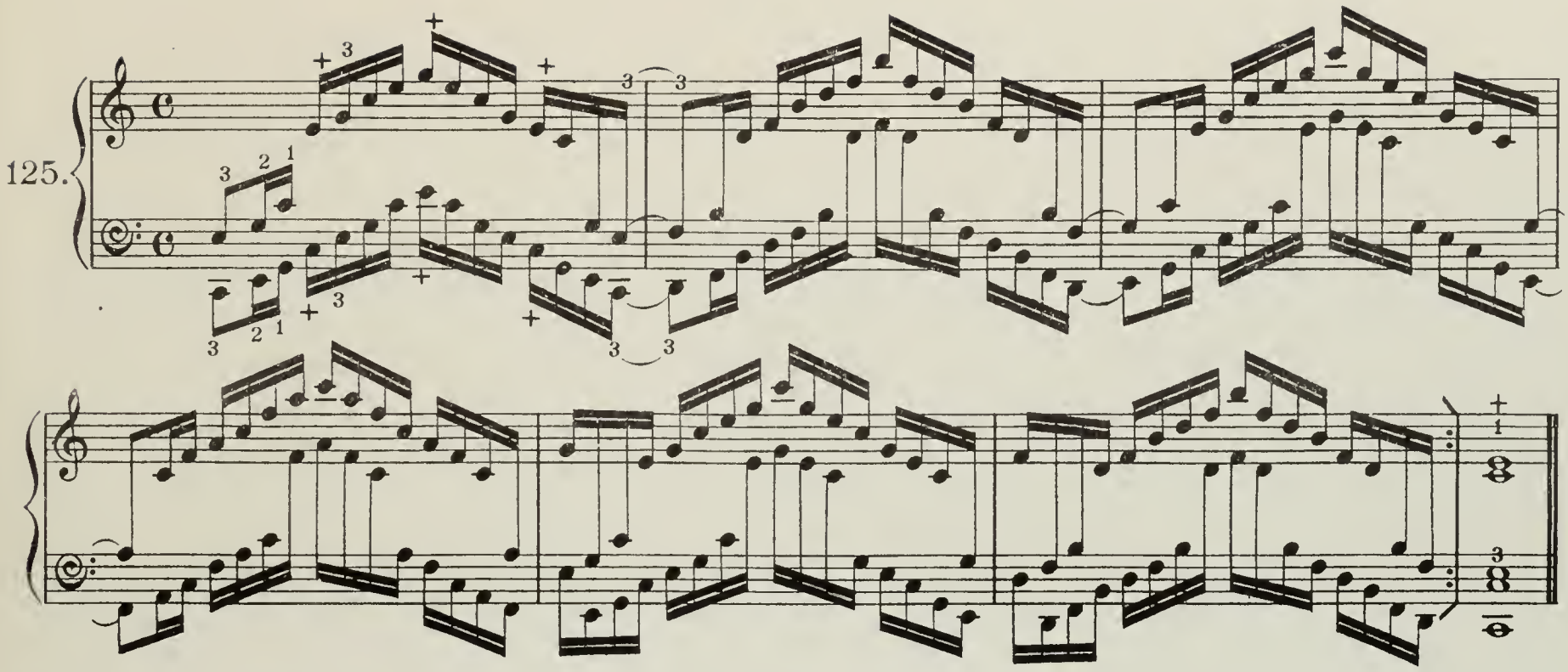
With both Hands— In Octaves.

124.



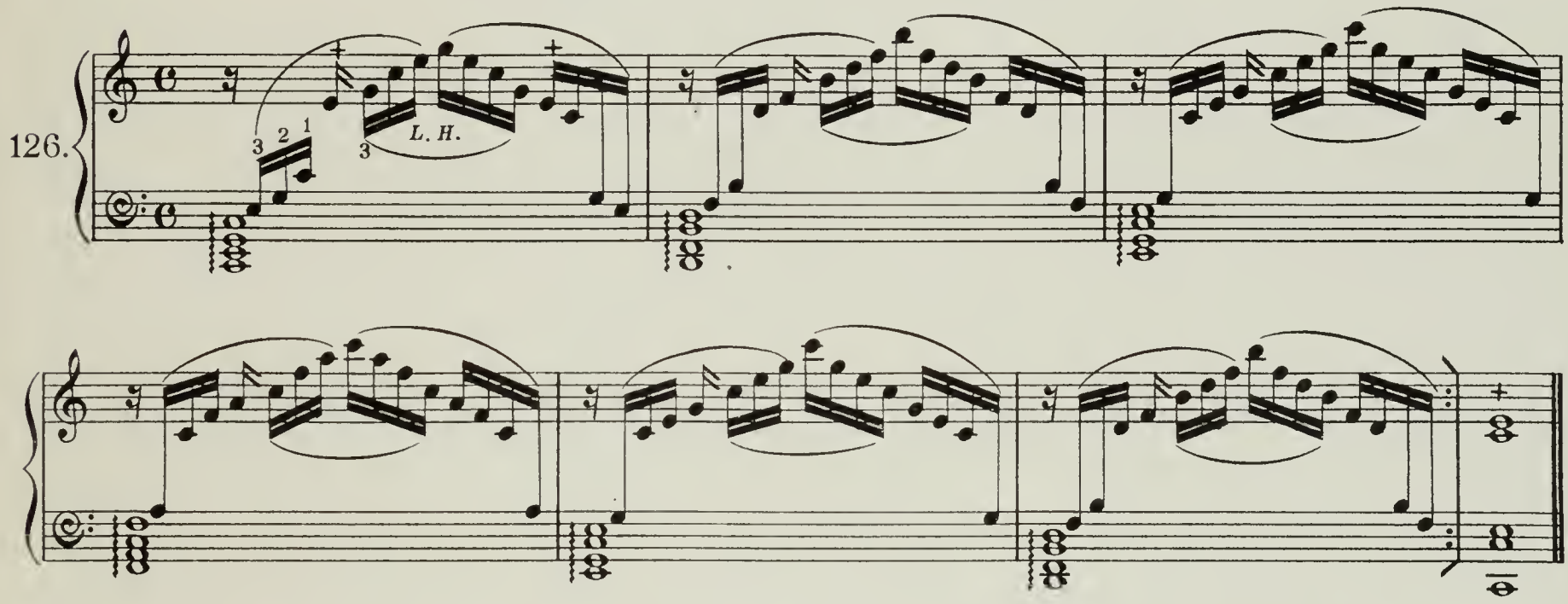
In Tenths.

125.



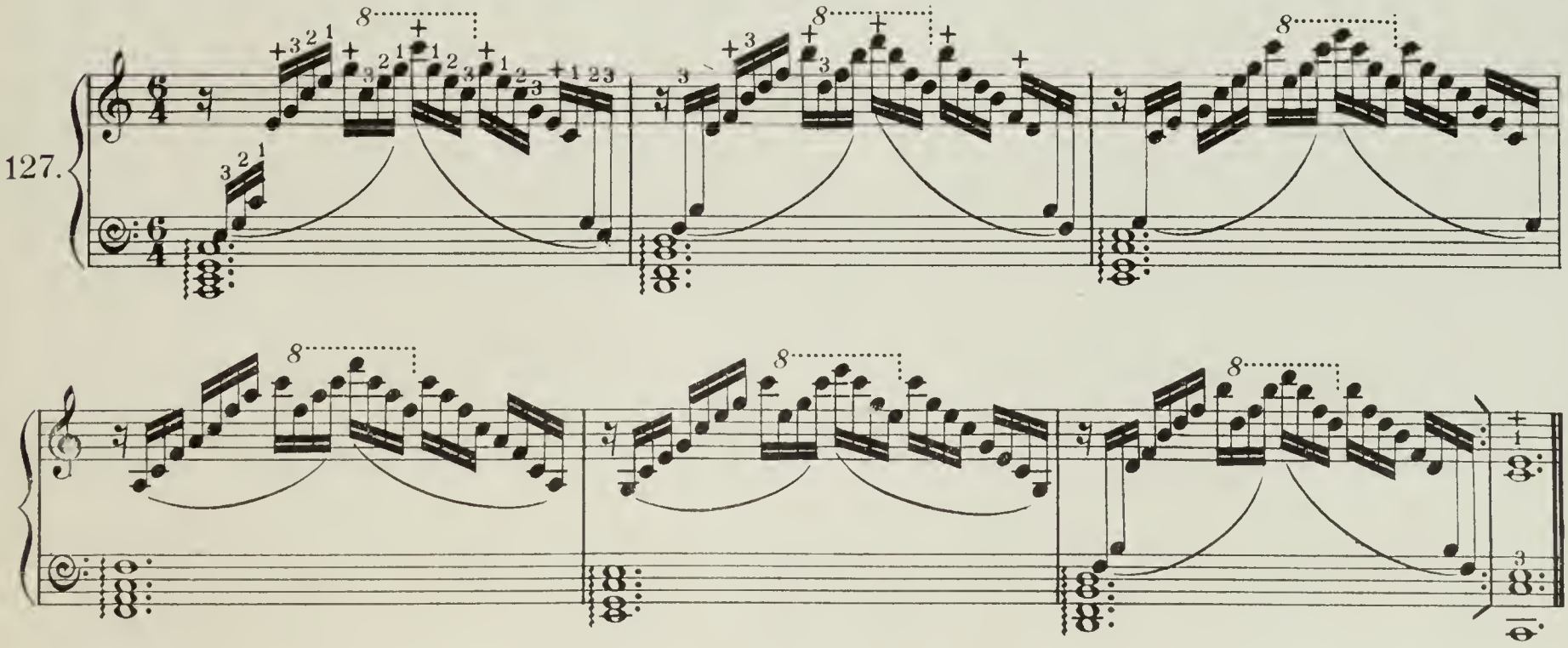
Arpeggio_ With both hands alternately.

126.



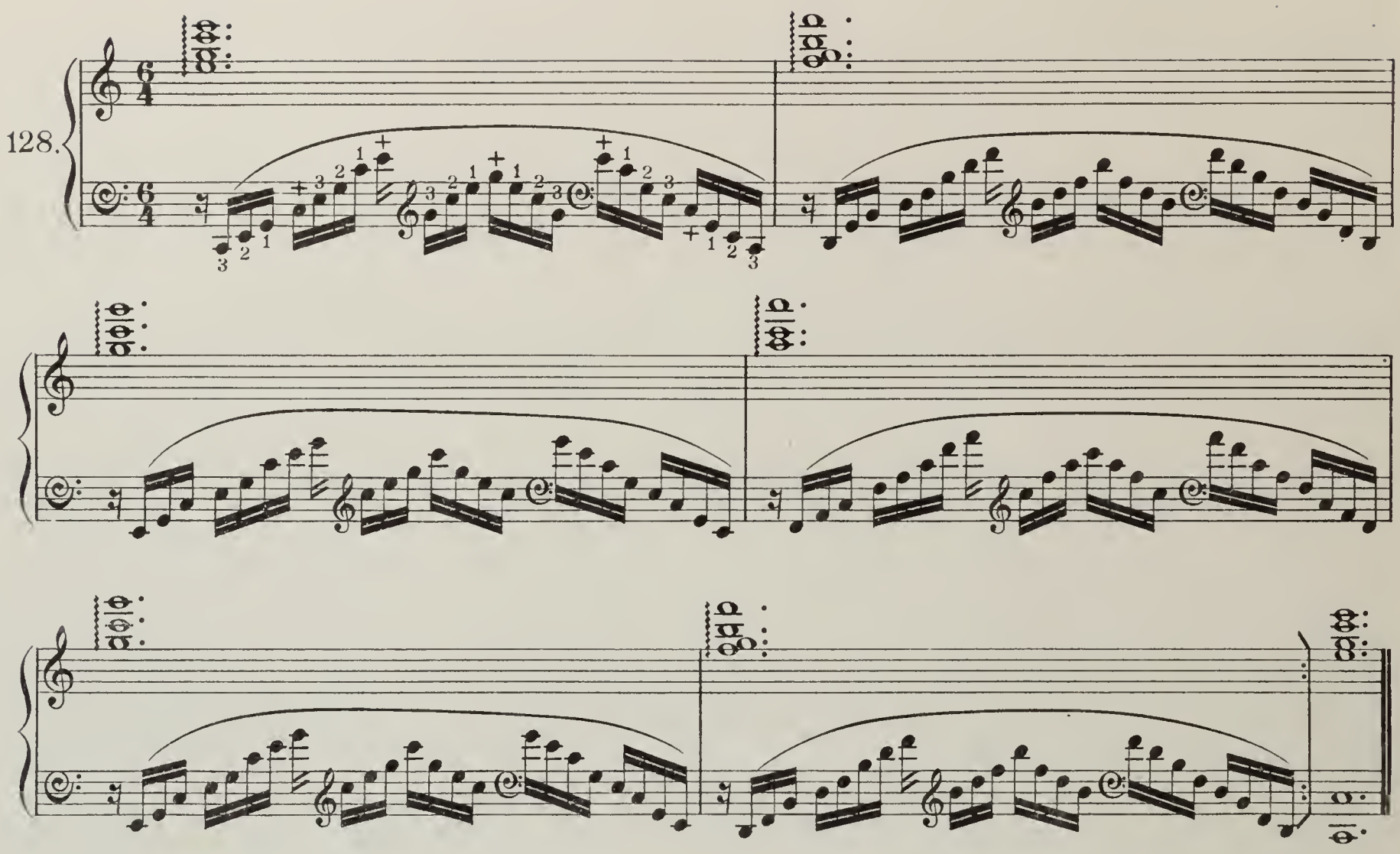
Extended arpeggio_ With the Right hand only.

127.



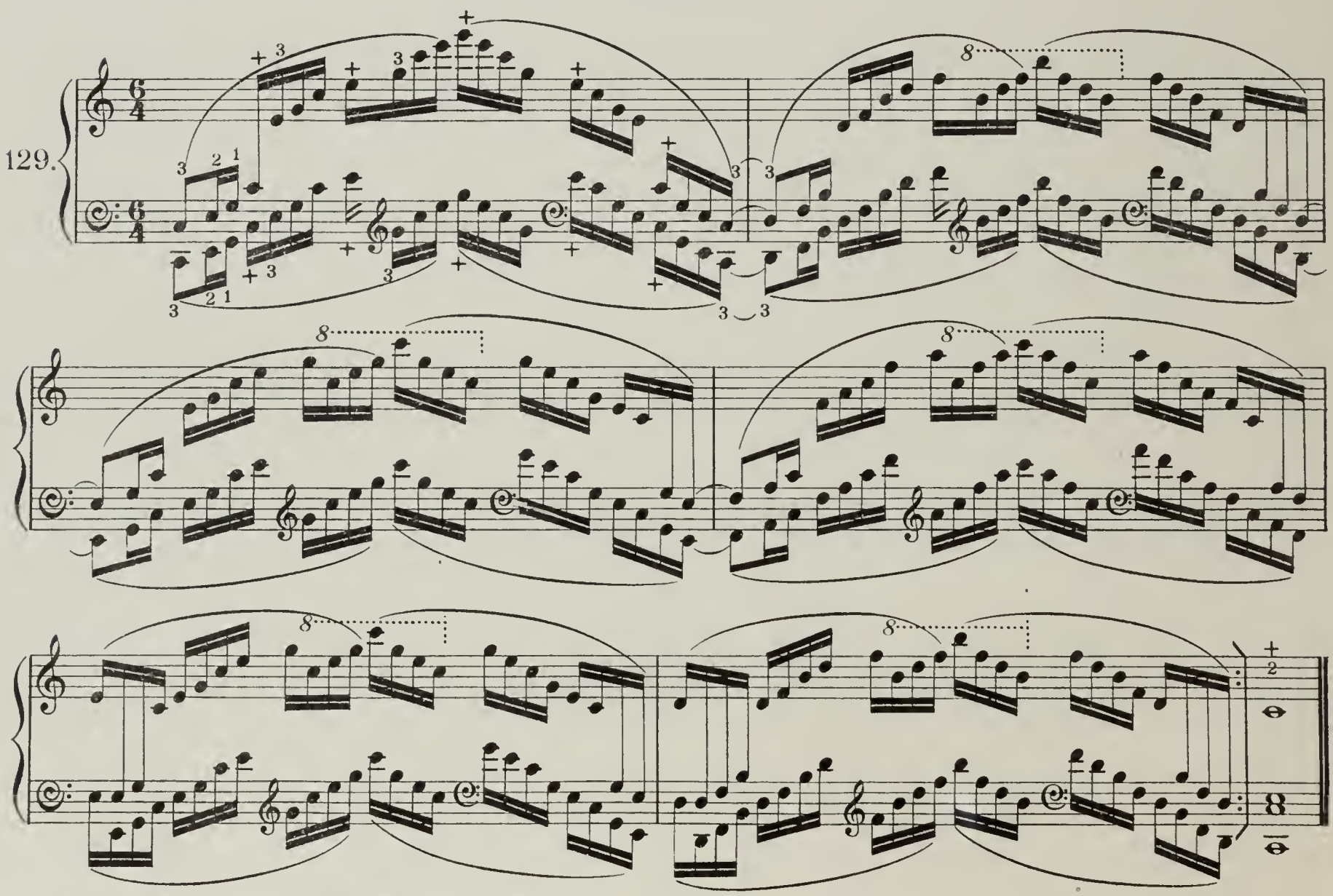
With the left hand only.

128.



With both hands_In Octaves.

129.



In Tenths.

130.

With both hands alternately.

131.

R. H.

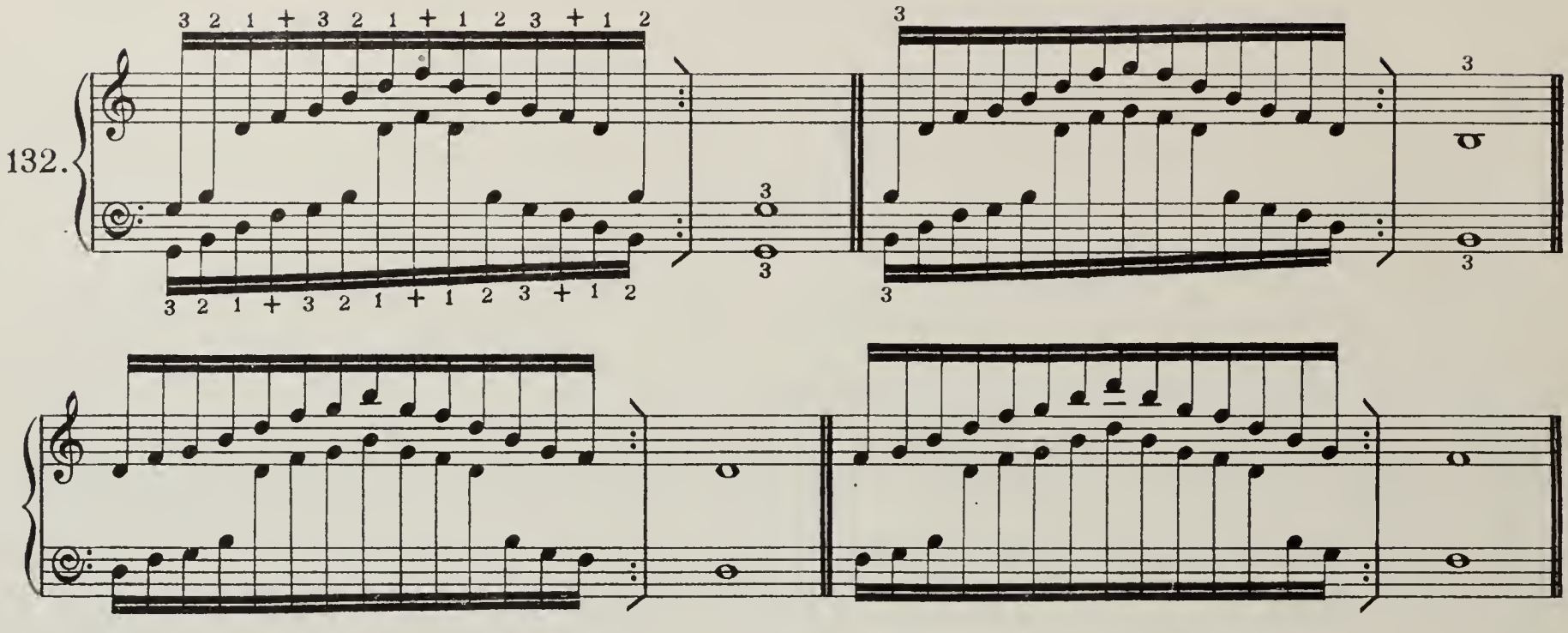
L. H.

ARPEGGIOS ON THE DOMINANT SEVENTH.

and its inversions.

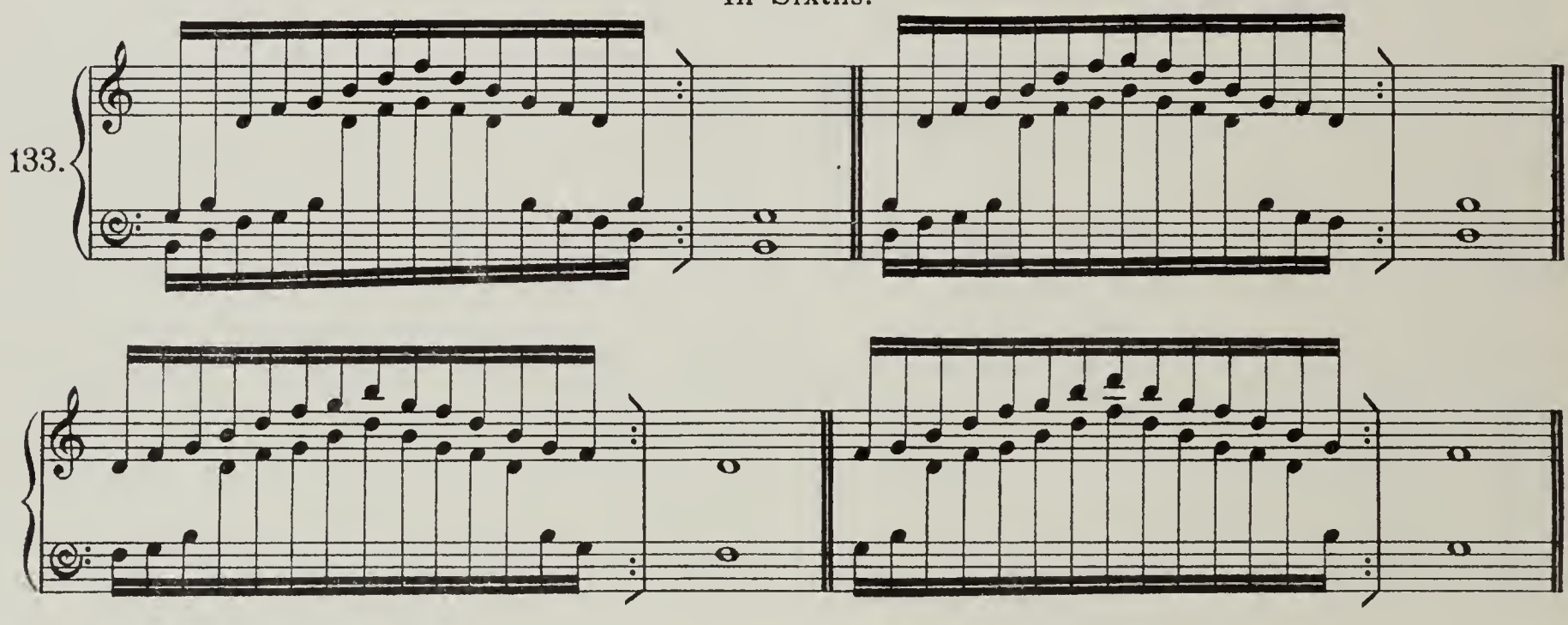
In Octaves.

132.



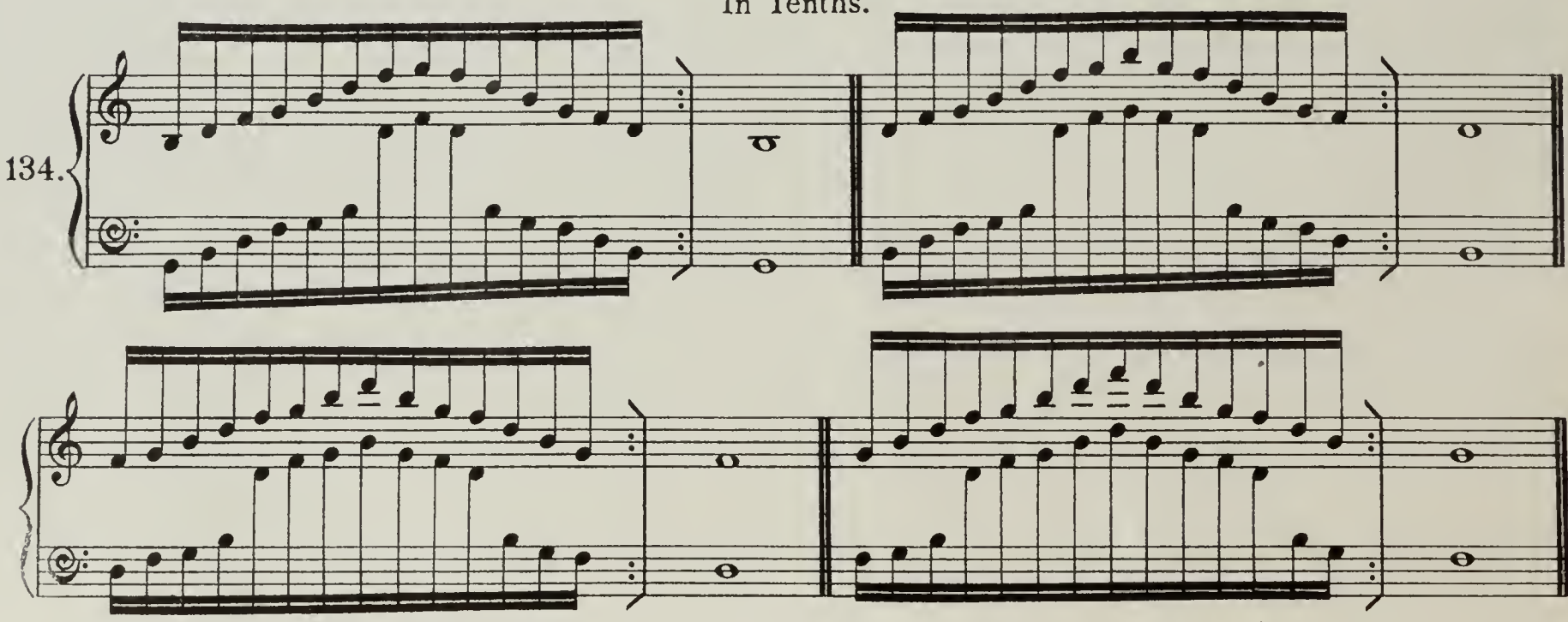
In Sixths.

133.



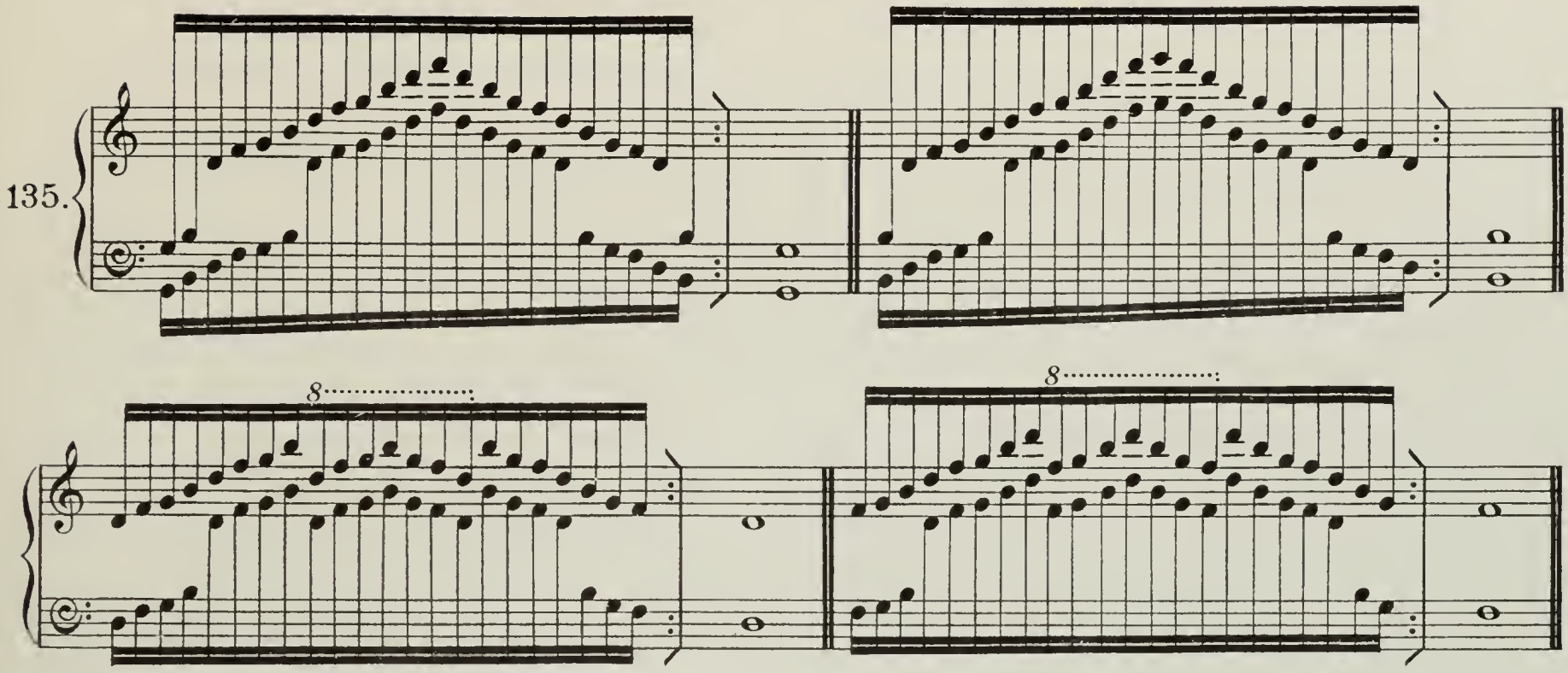
In Tenths.

134.



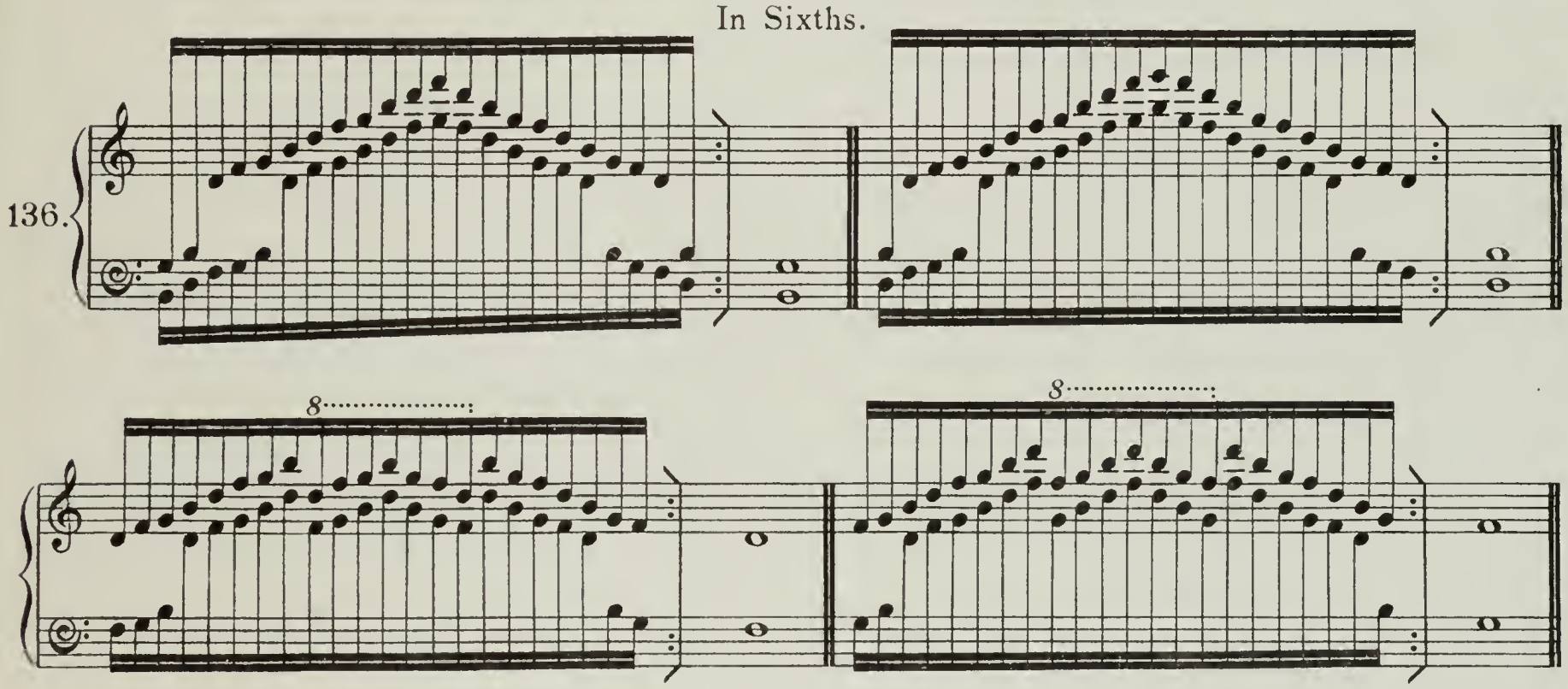
Extended_ In Octaves.

135.



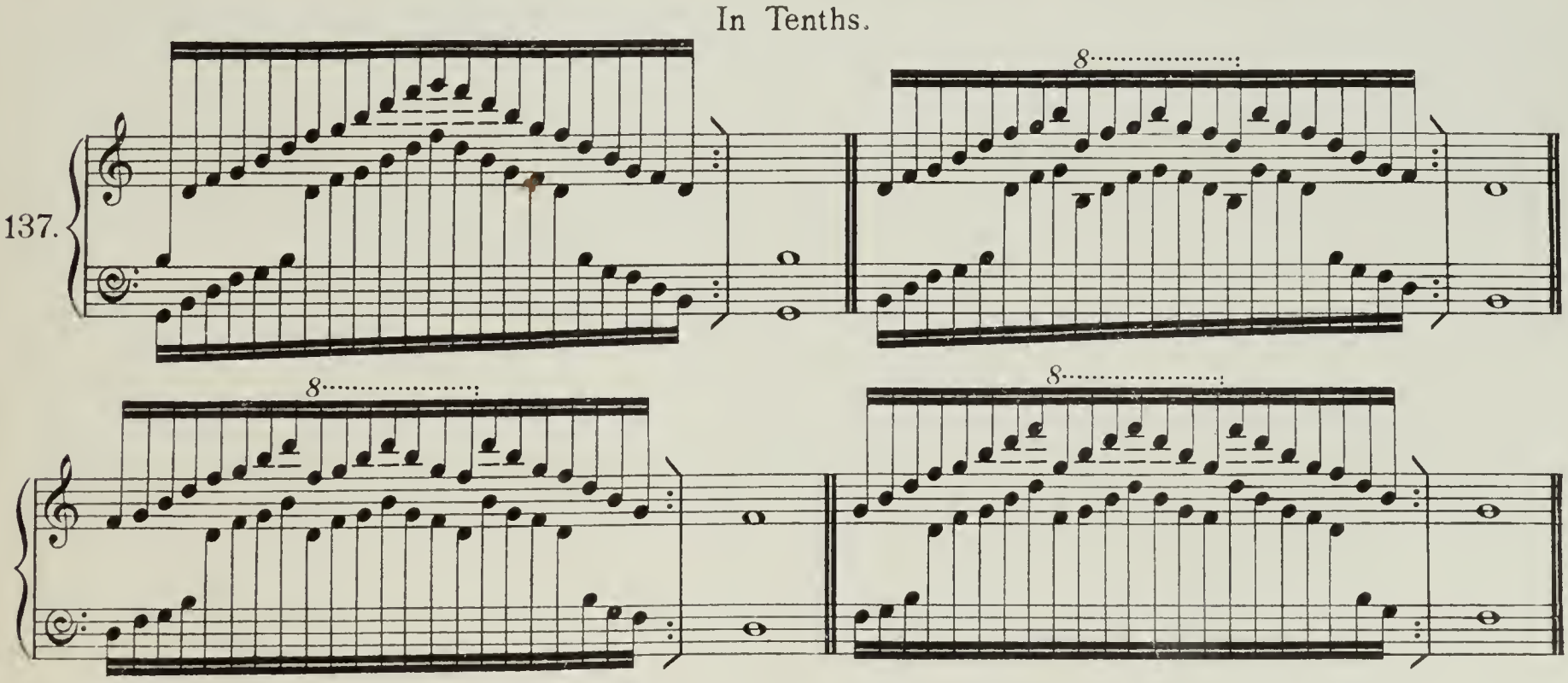
In Sixths.

136.



In Tenths.

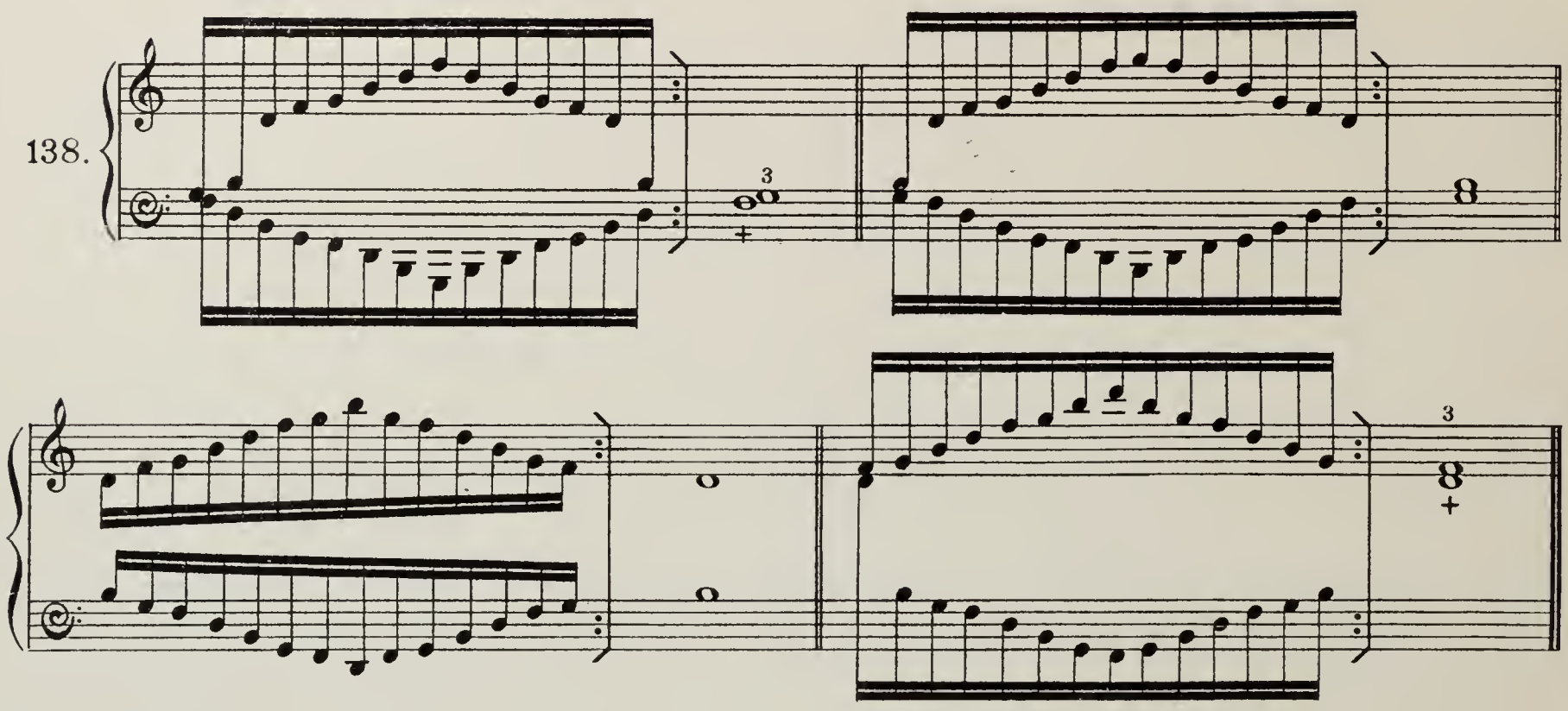
137.



IN CONTRARY MOTION.

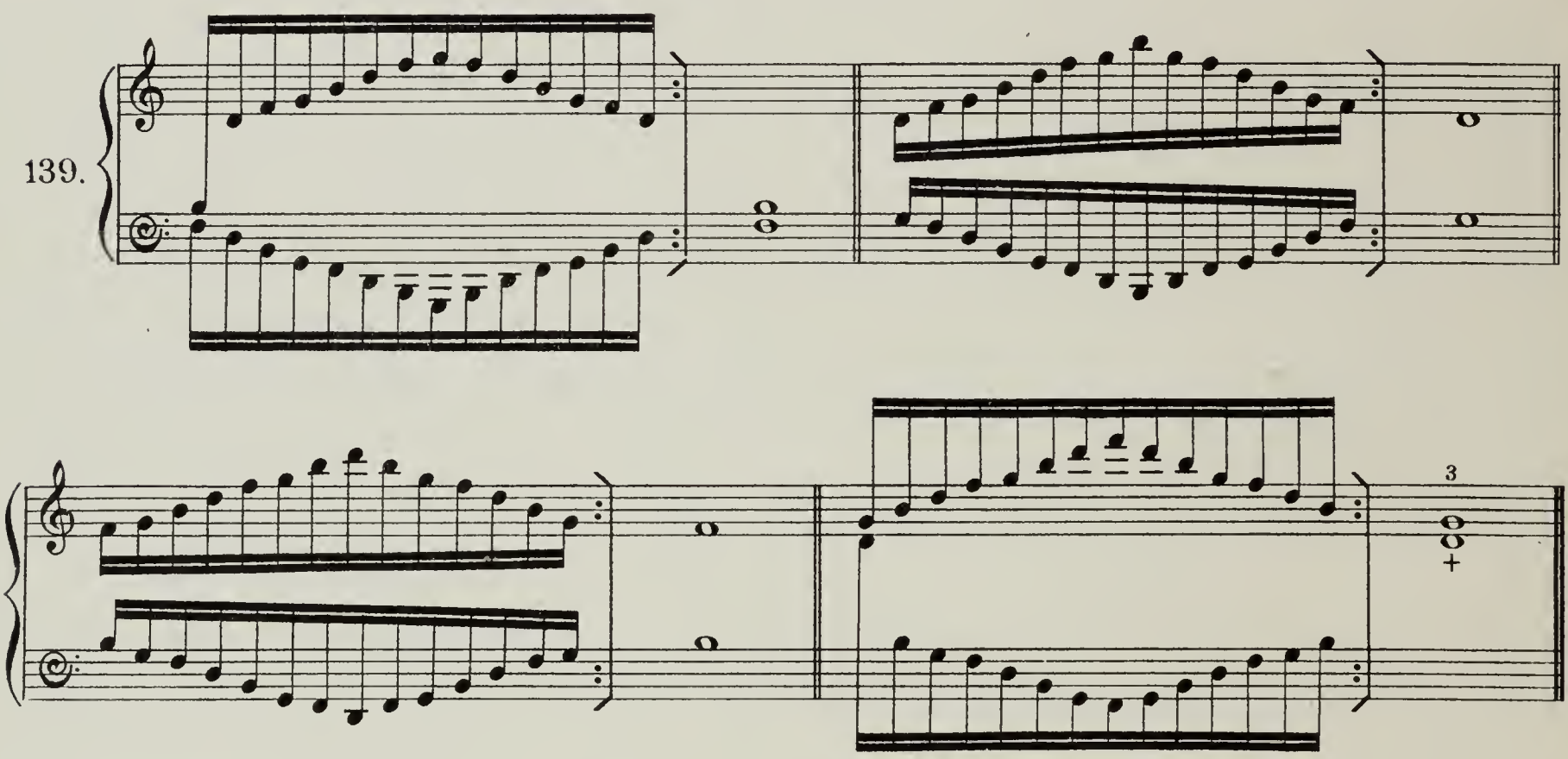
From the Second.

138.



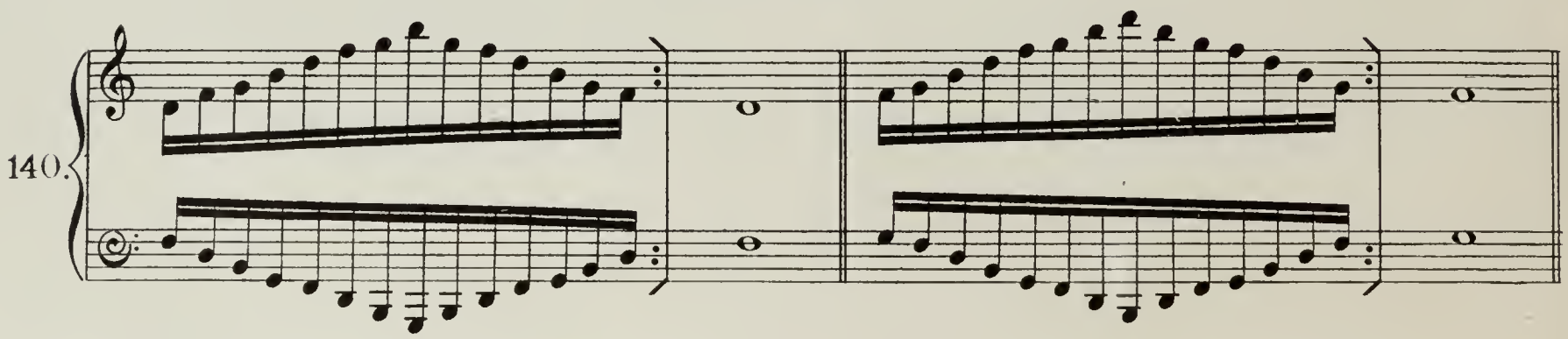
From the Fourth.

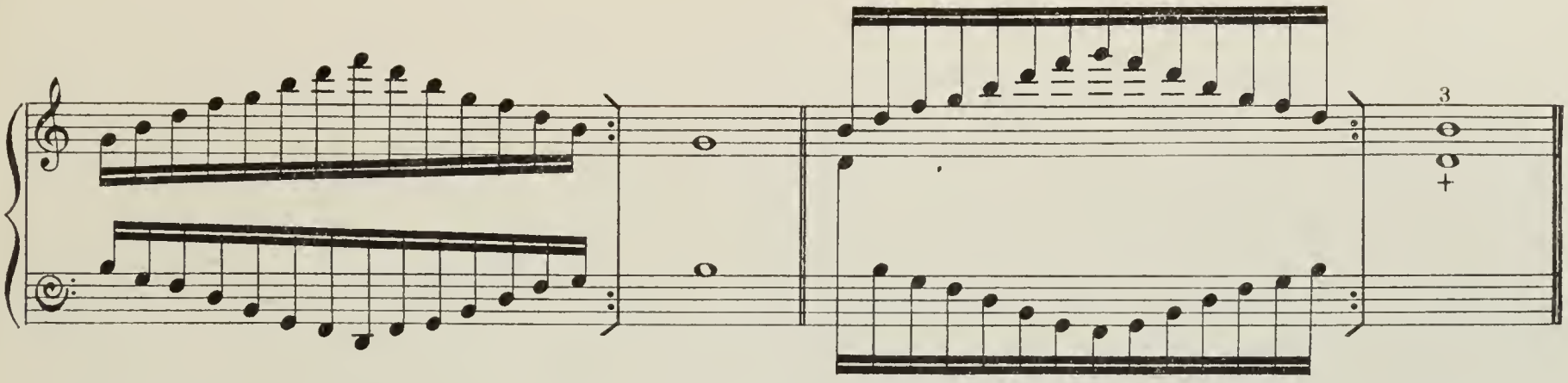
139.



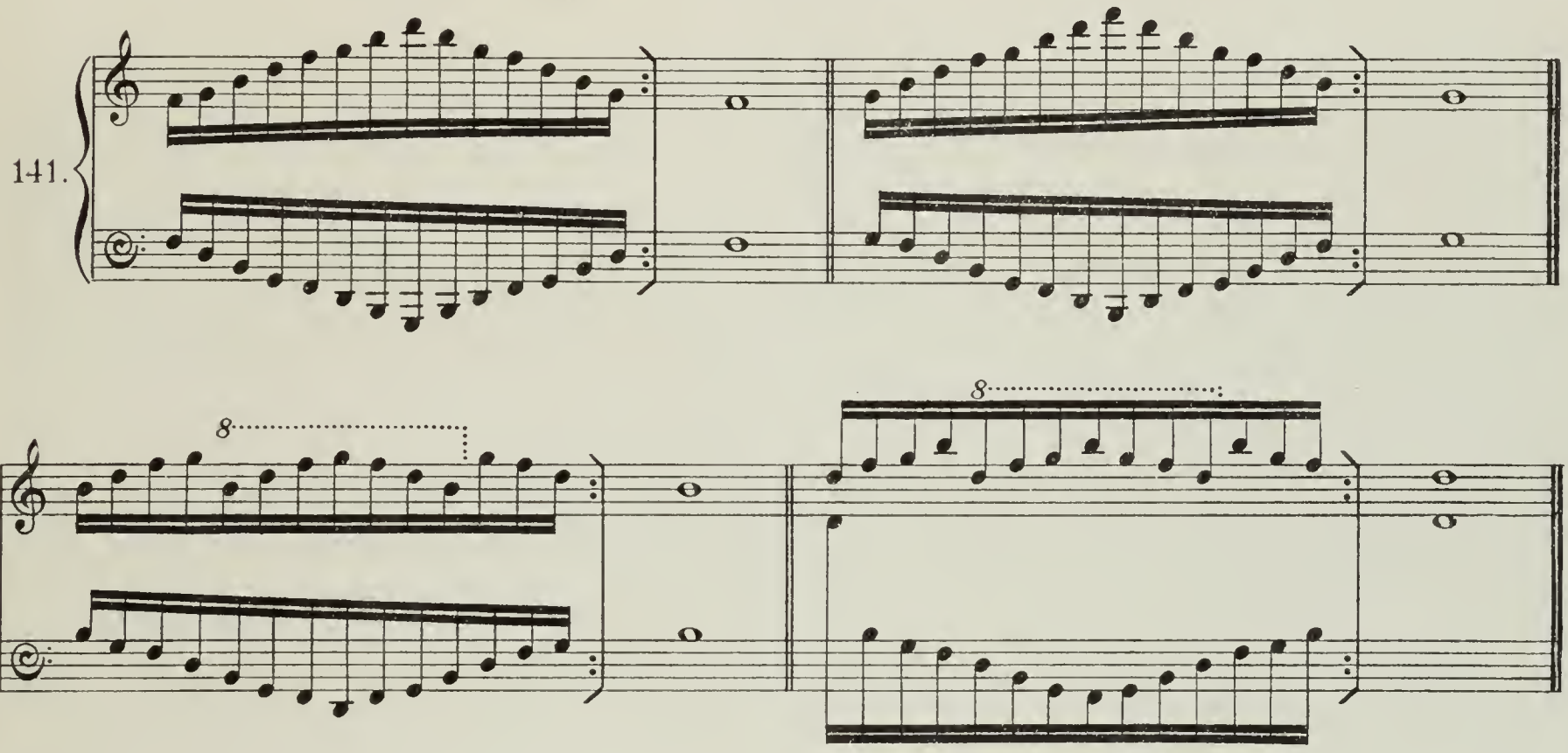
From the Sixth.

140.

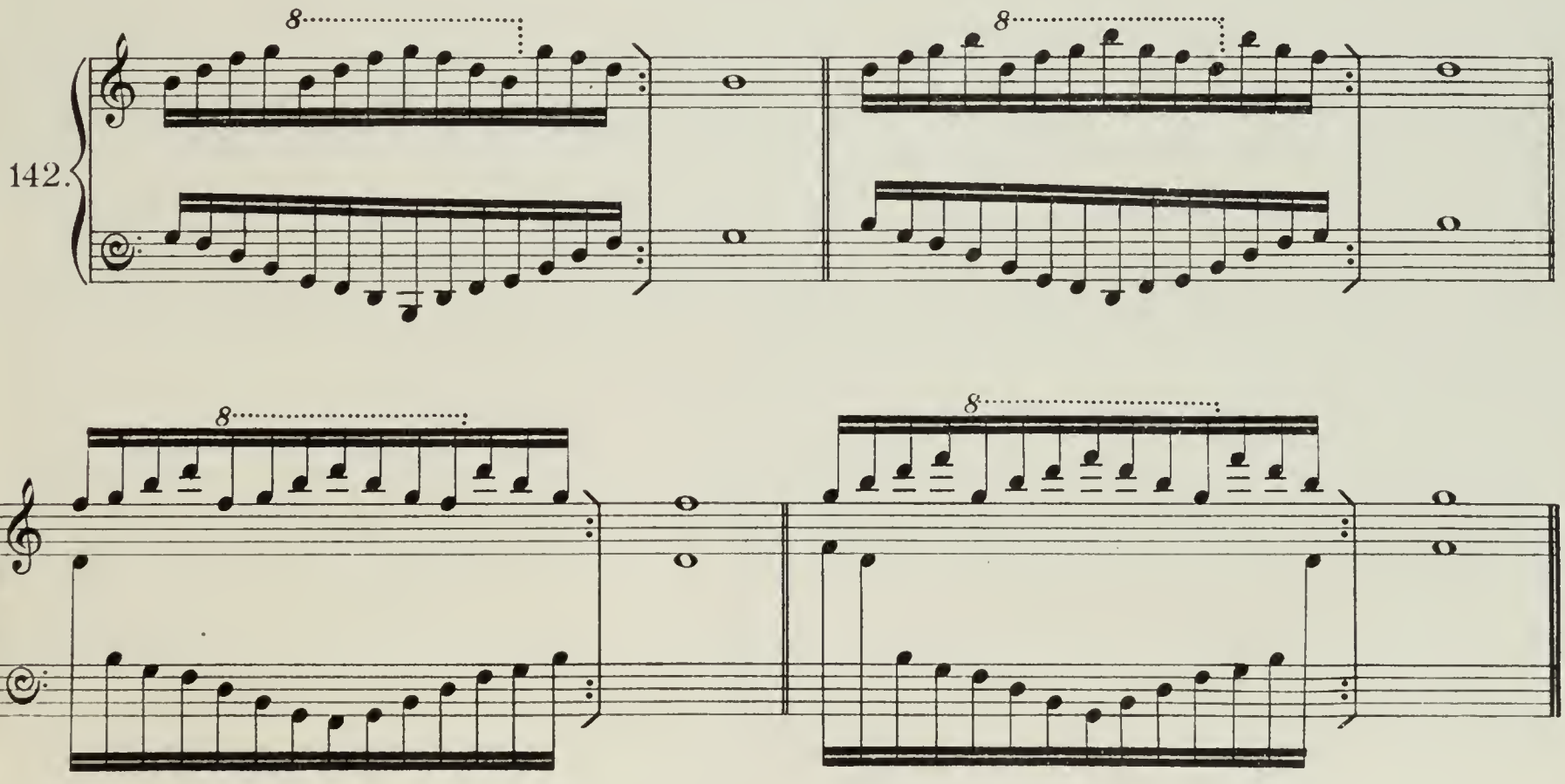




From the Octave.

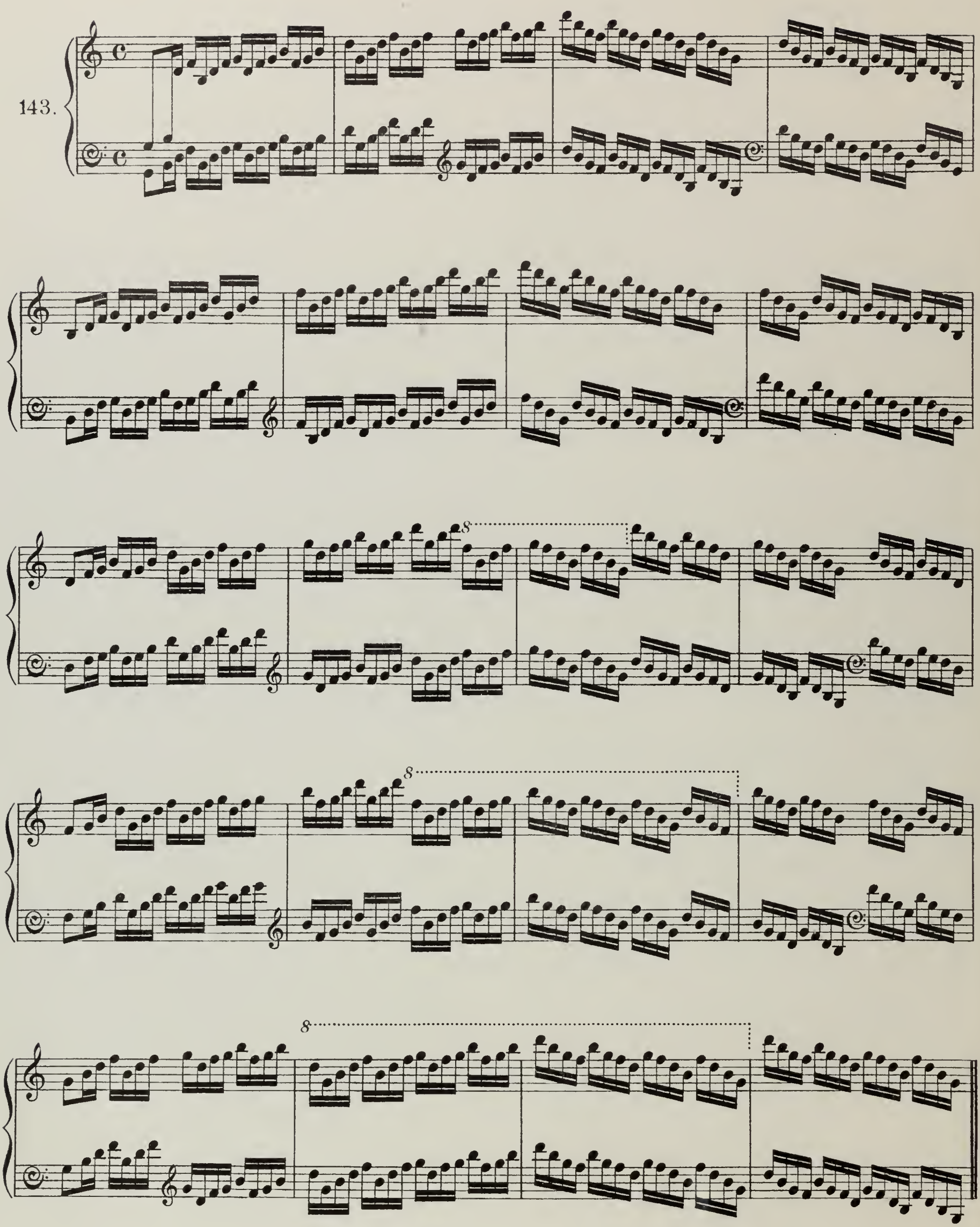


From the Tenth.



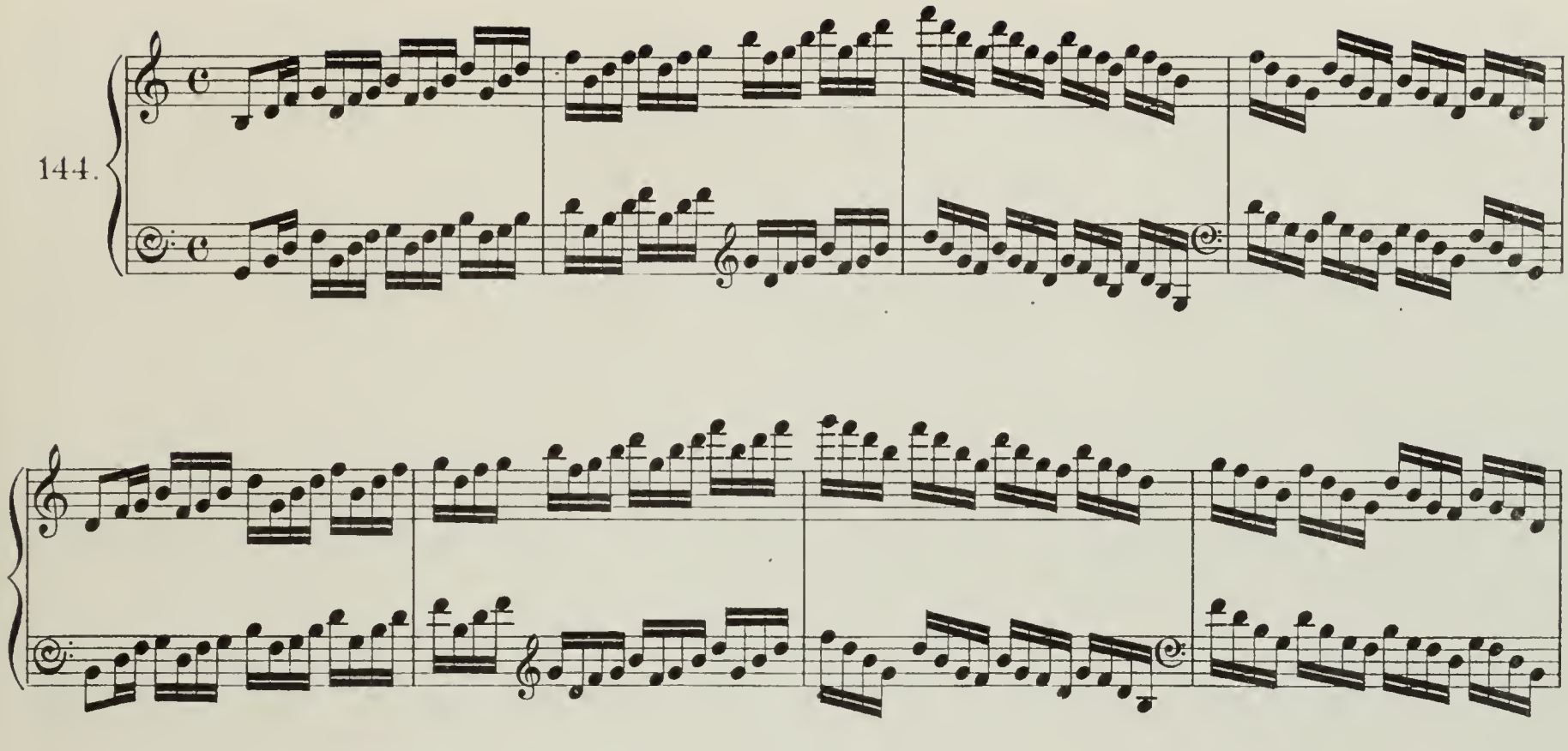
Arpeggio with both hands— In Octaves.

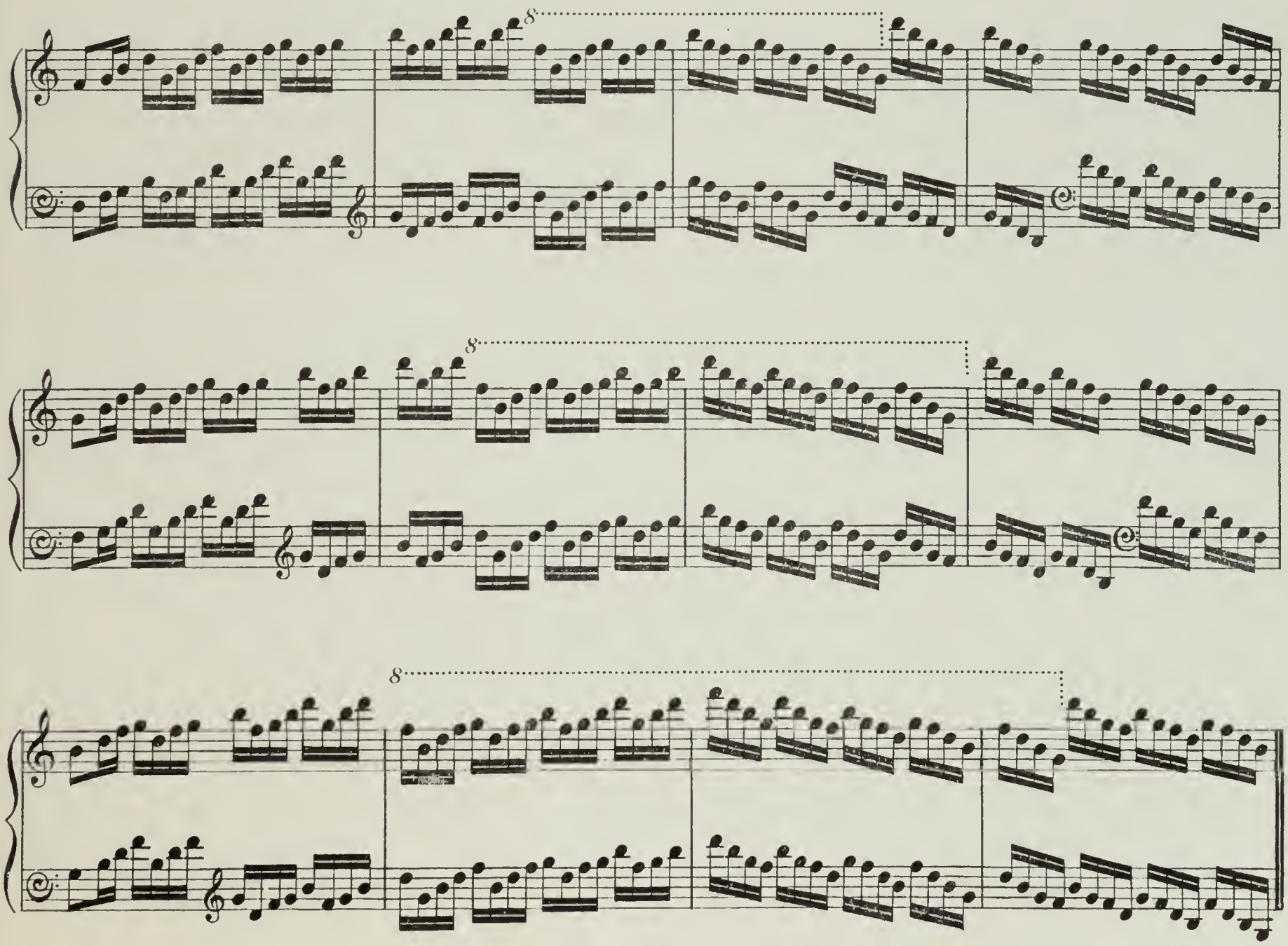
143.



In Tenths.

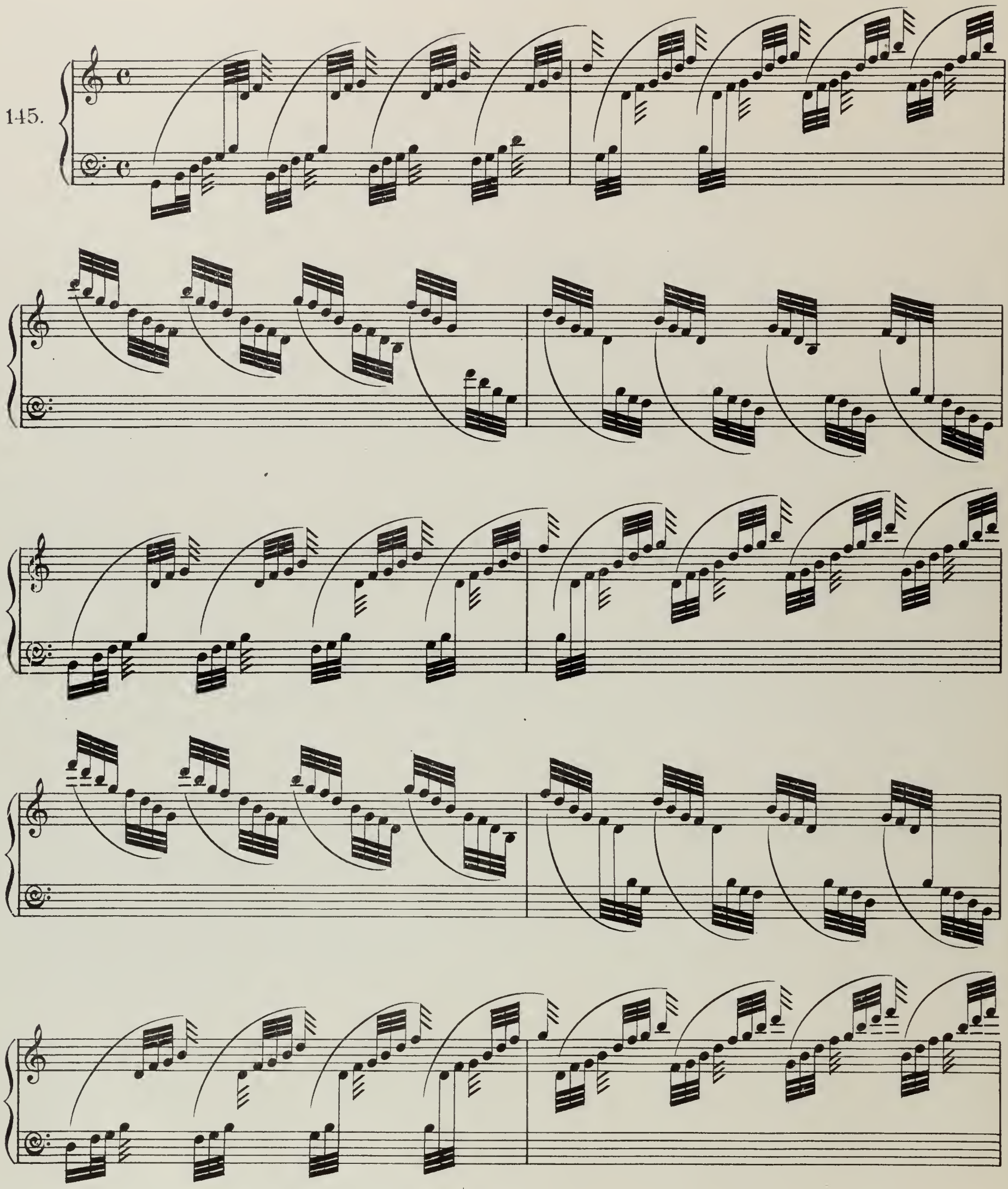
144.

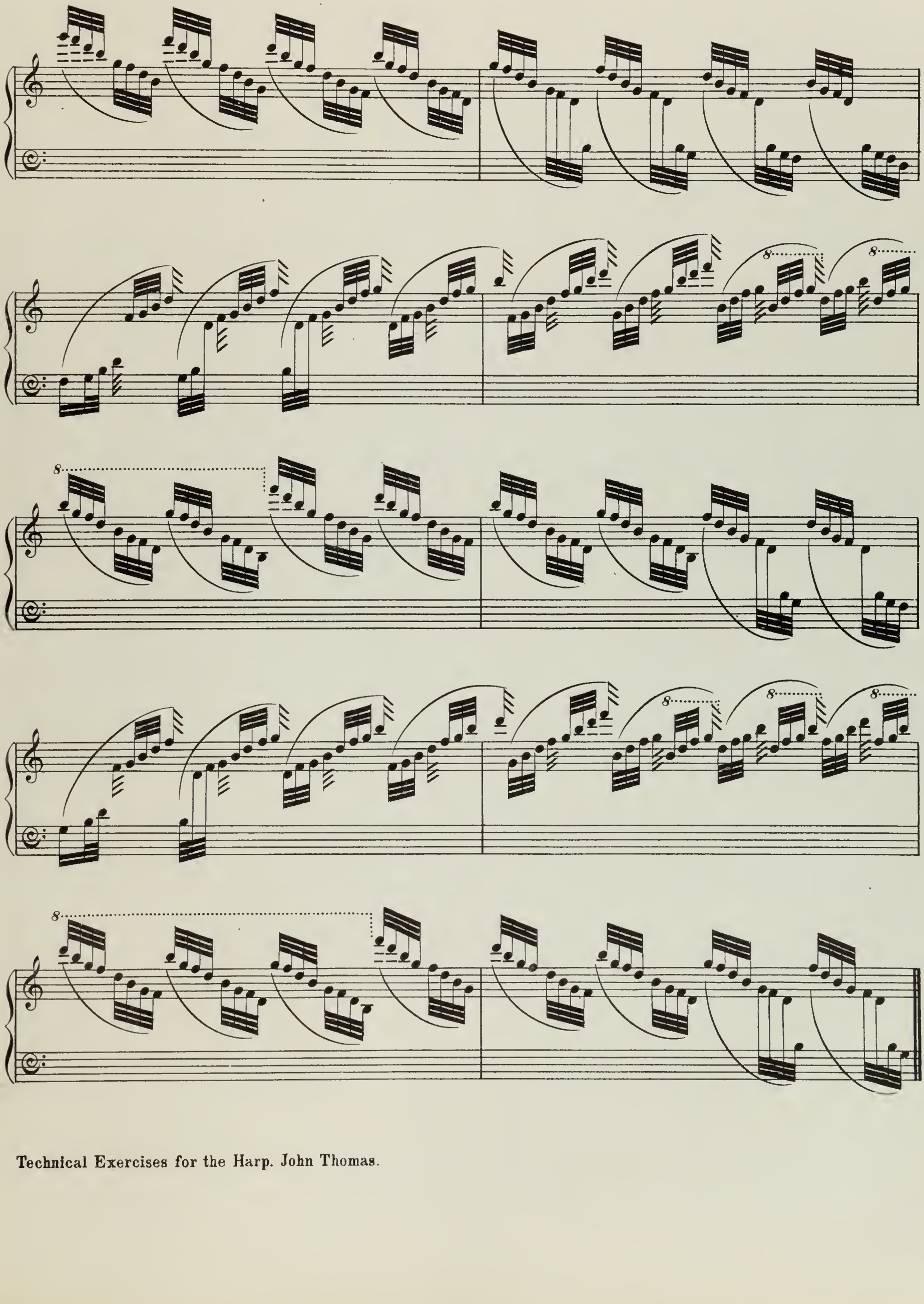




With both Hands—Alternately.

145.





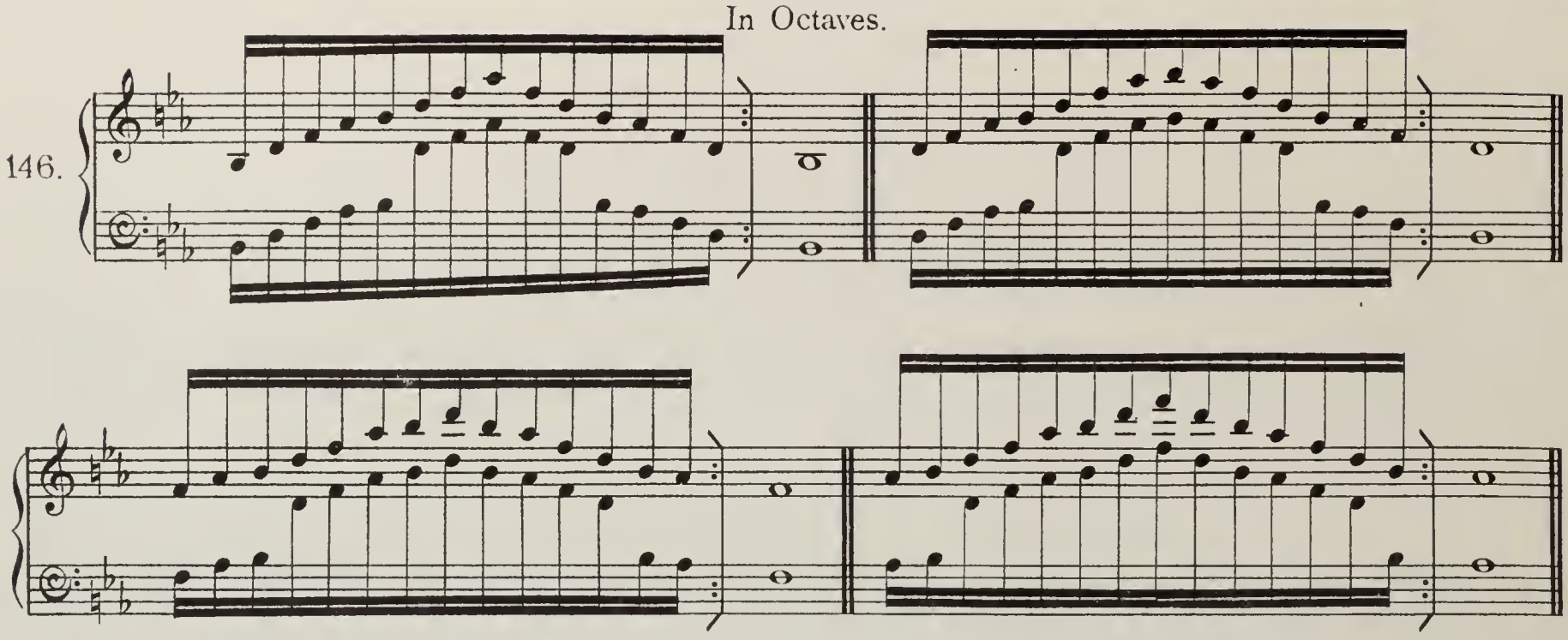
Technical Exercises for the Harp. John Thomas.

*ARPEGGIOS ON THE DIMINISHED SEVENTH.

and its inversions.

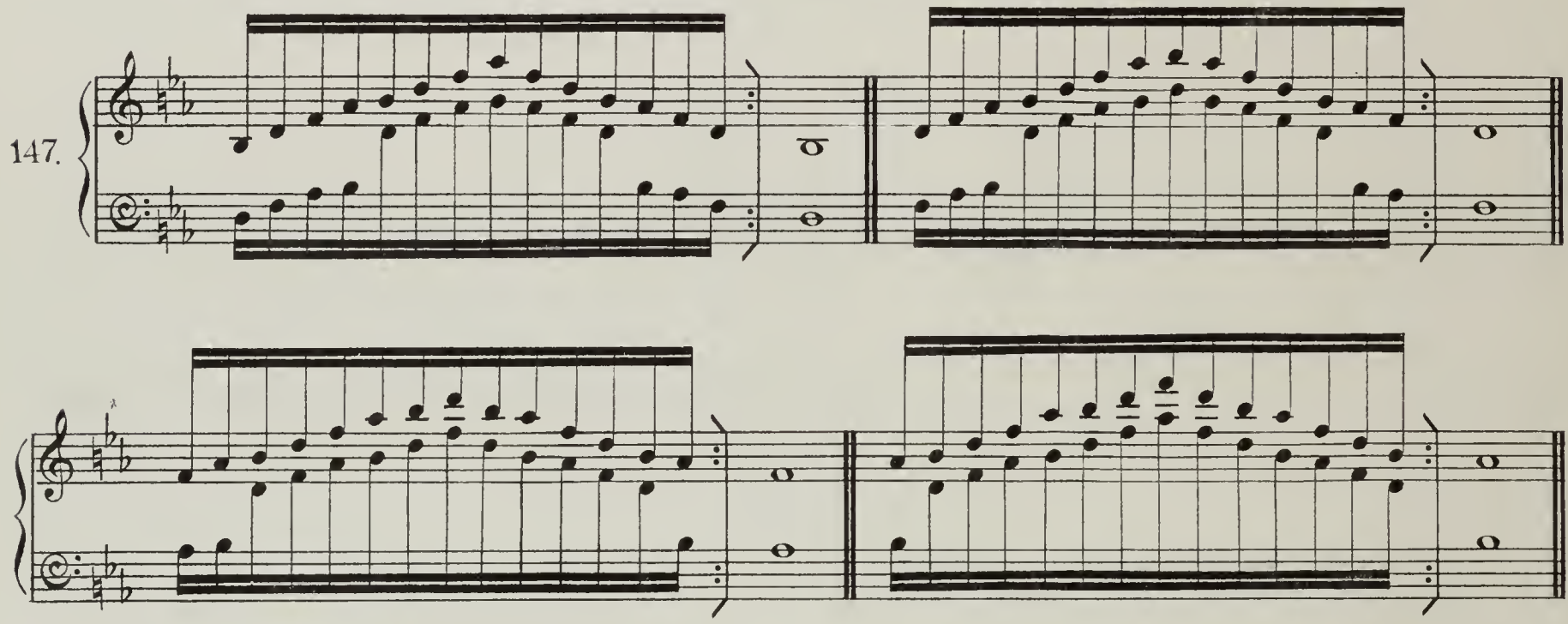
In Octaves.

146.



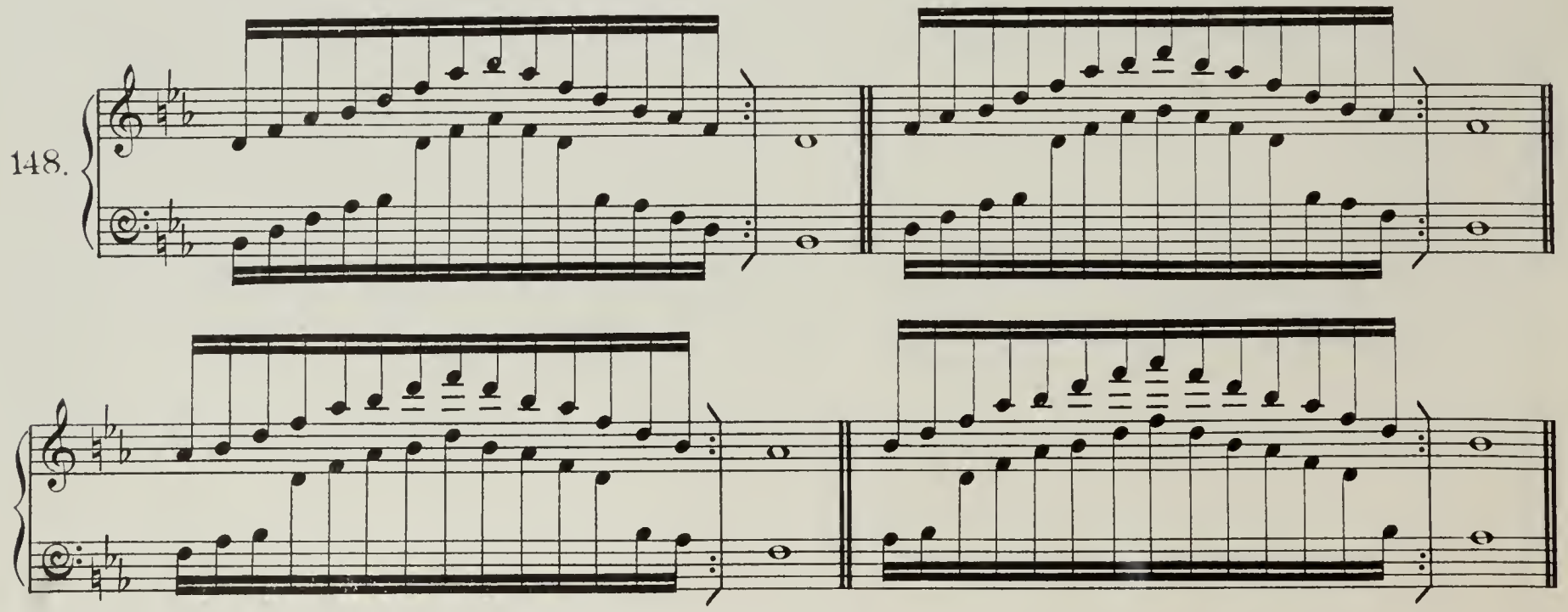
In Sixths.

147.



In Tenths.

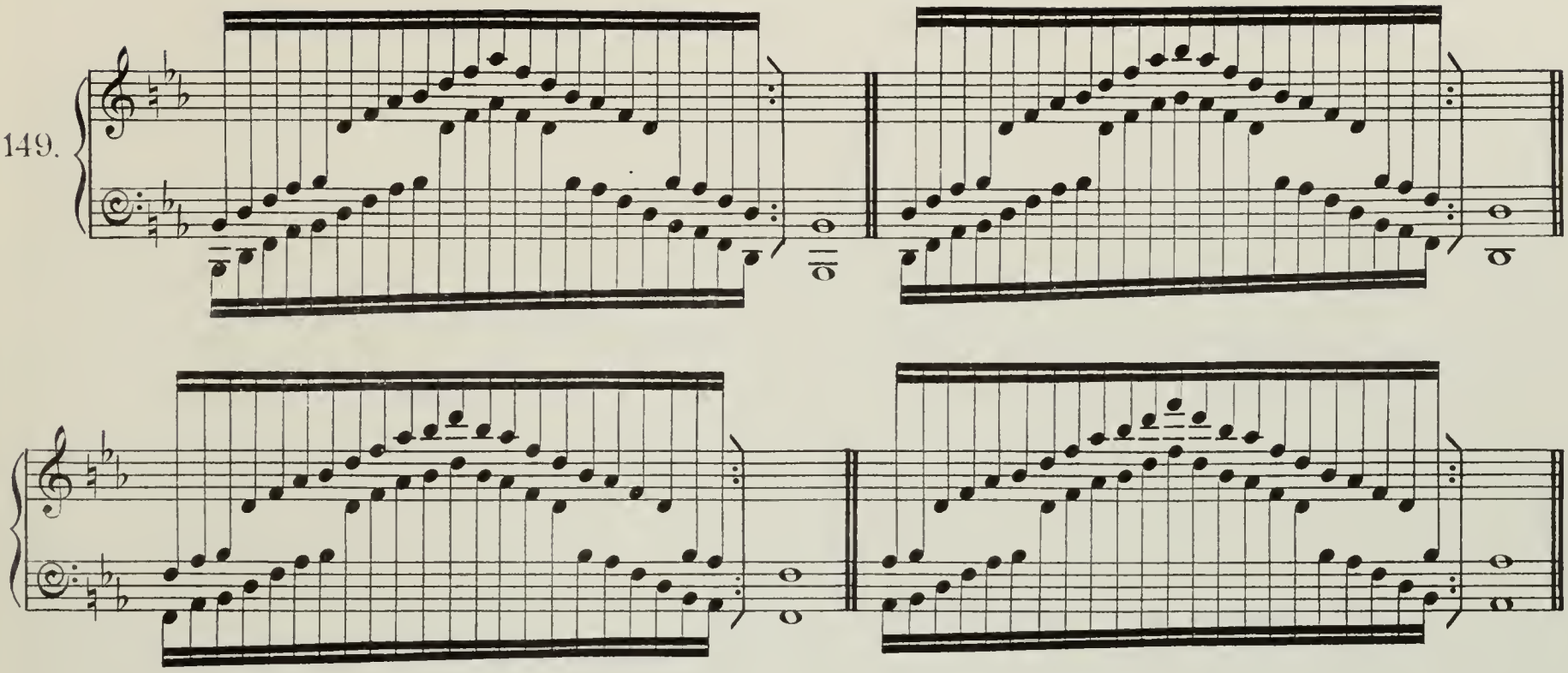
148.



*Please observe the B♮ in the Signature and fix the Pedal.

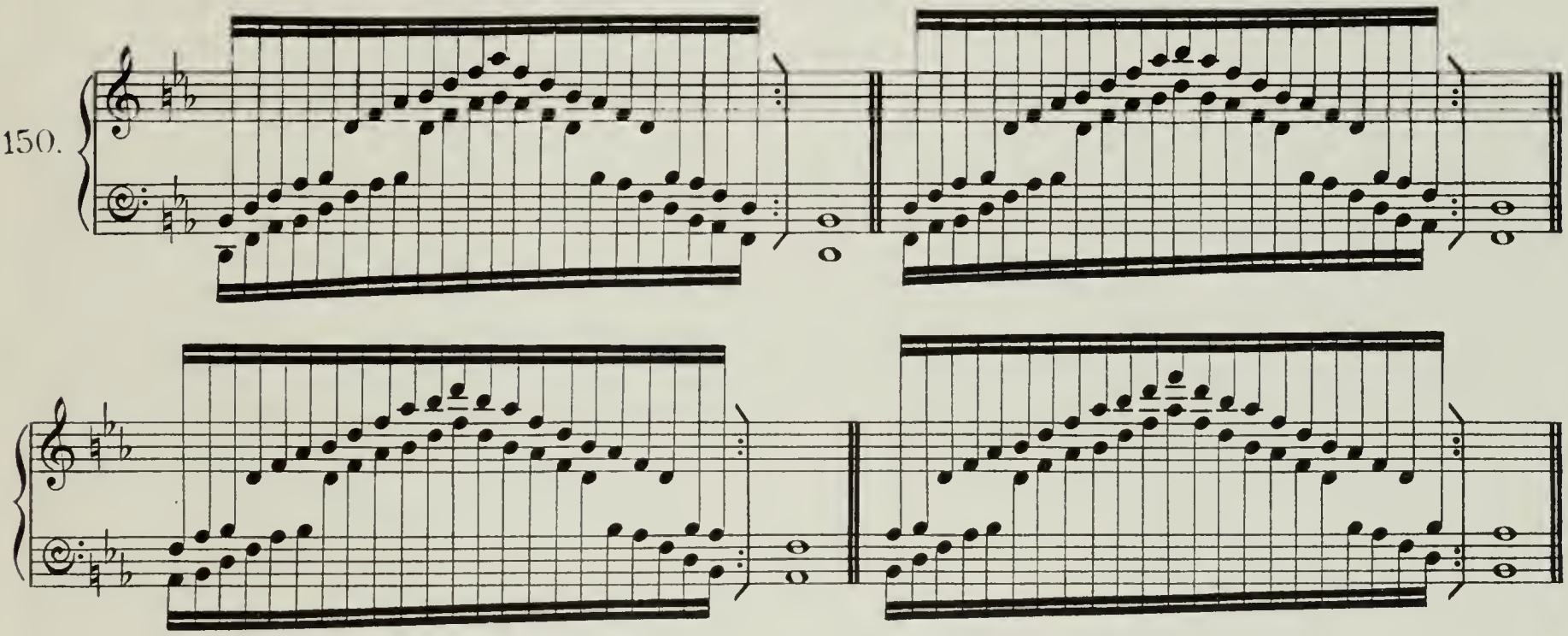
Extended— In Octaves.

149.



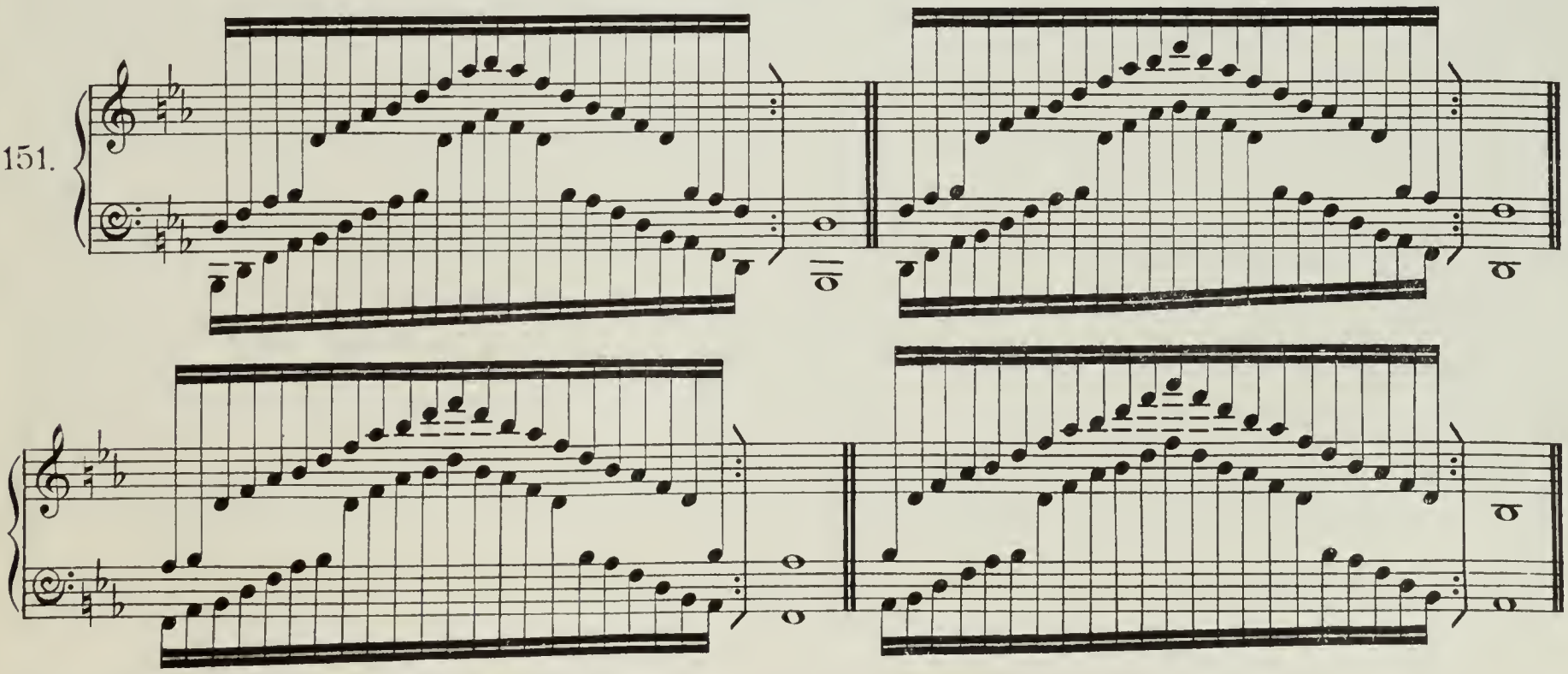
In Sixths.

150.



In Tenths.

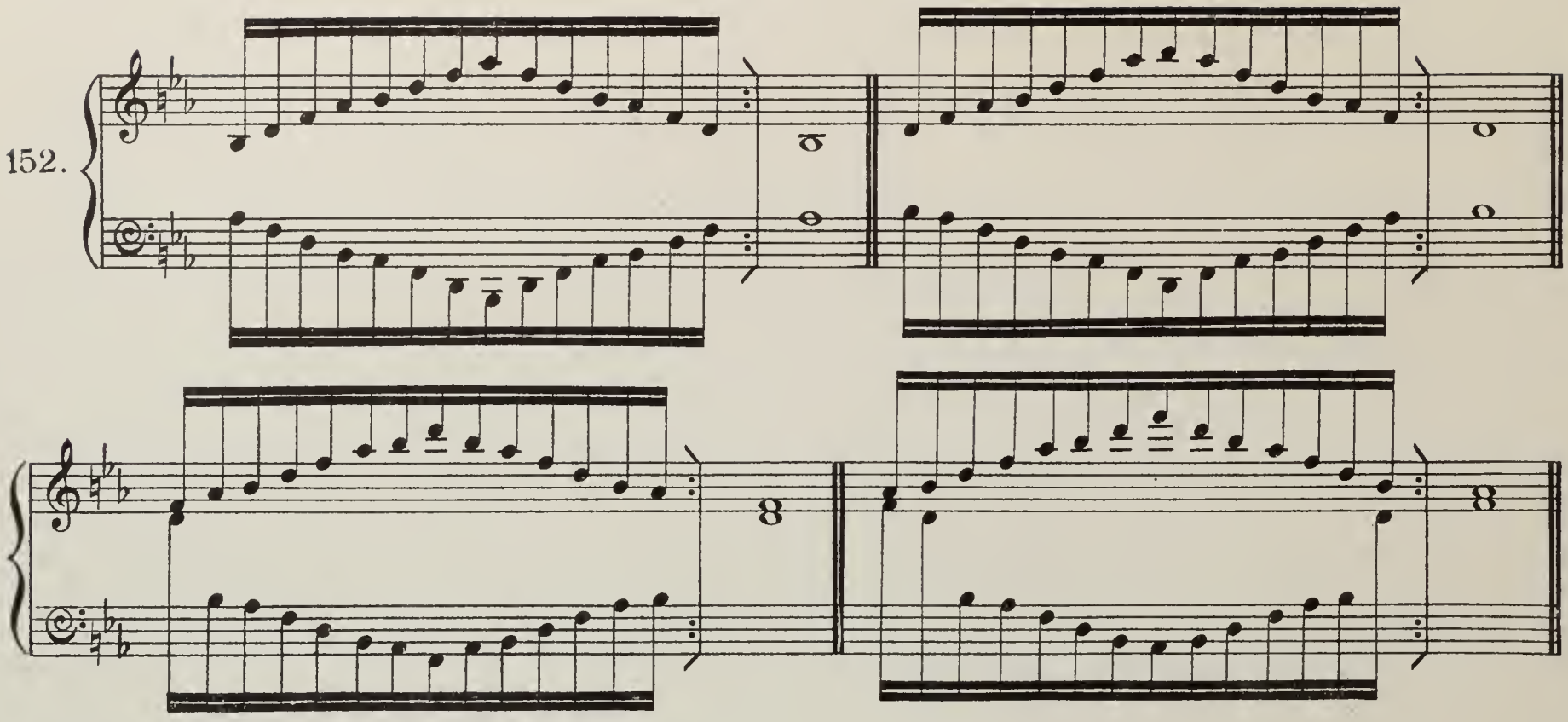
151.



IN CONTRARY MOTION.

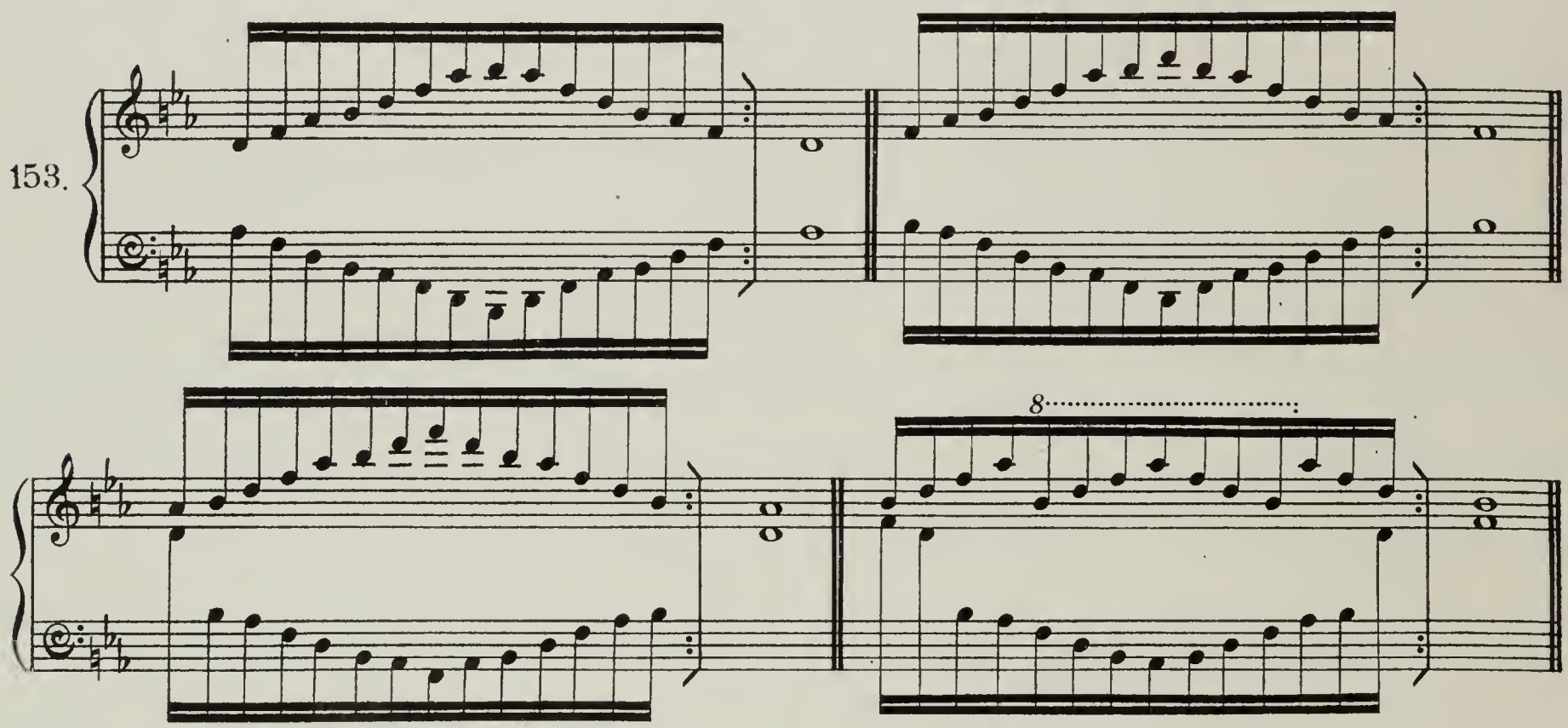
From the Second.

152.



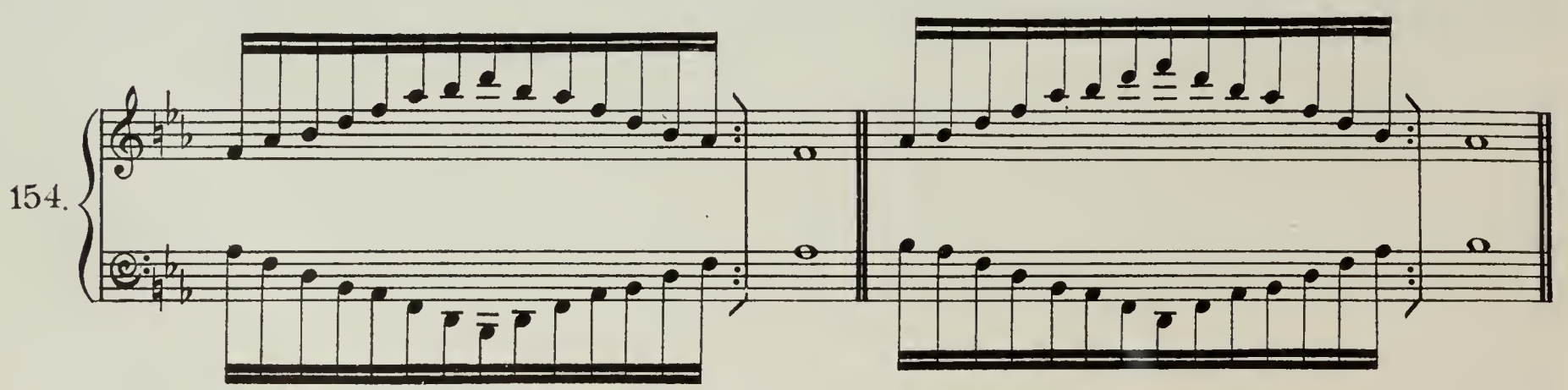
From the Fourth.

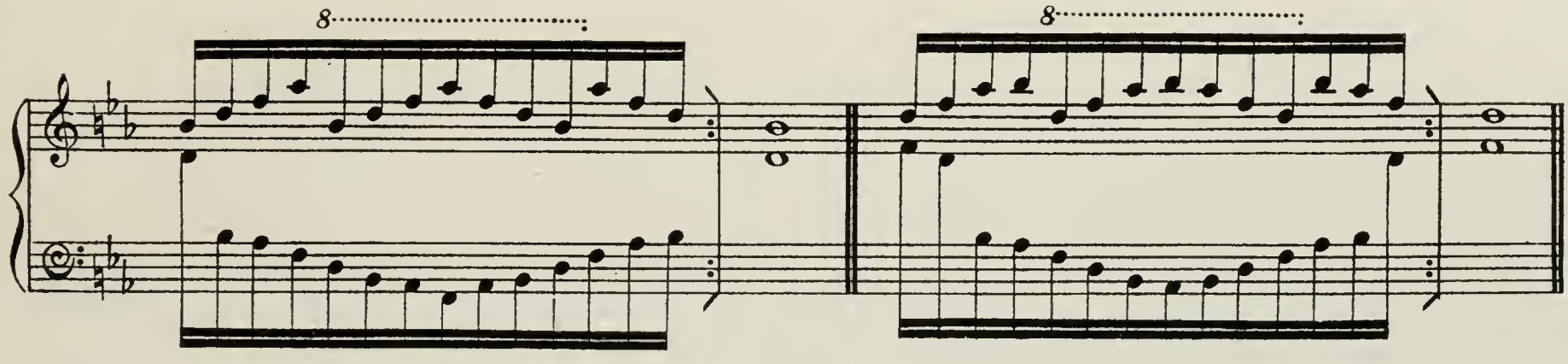
153.



From the Sixth.

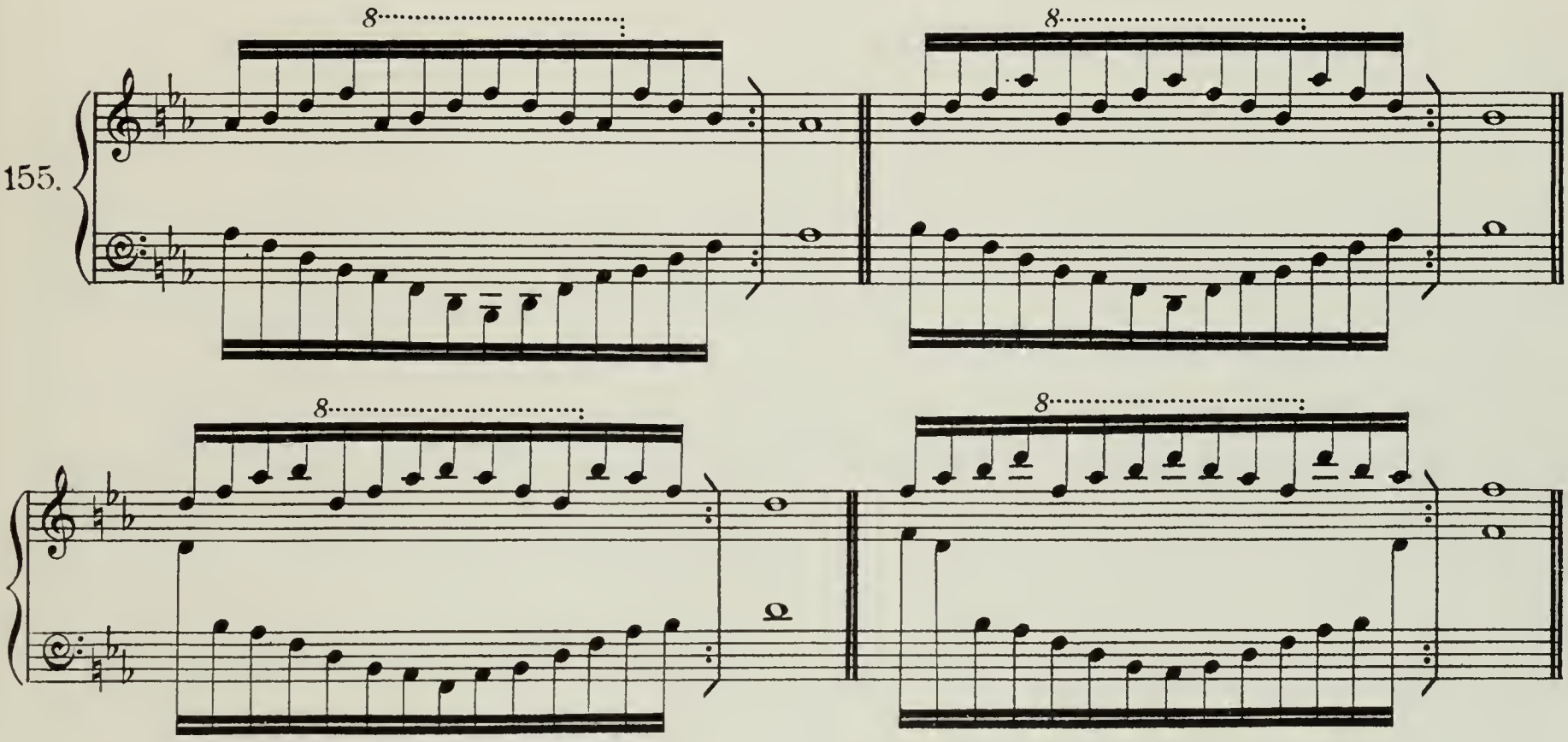
154.





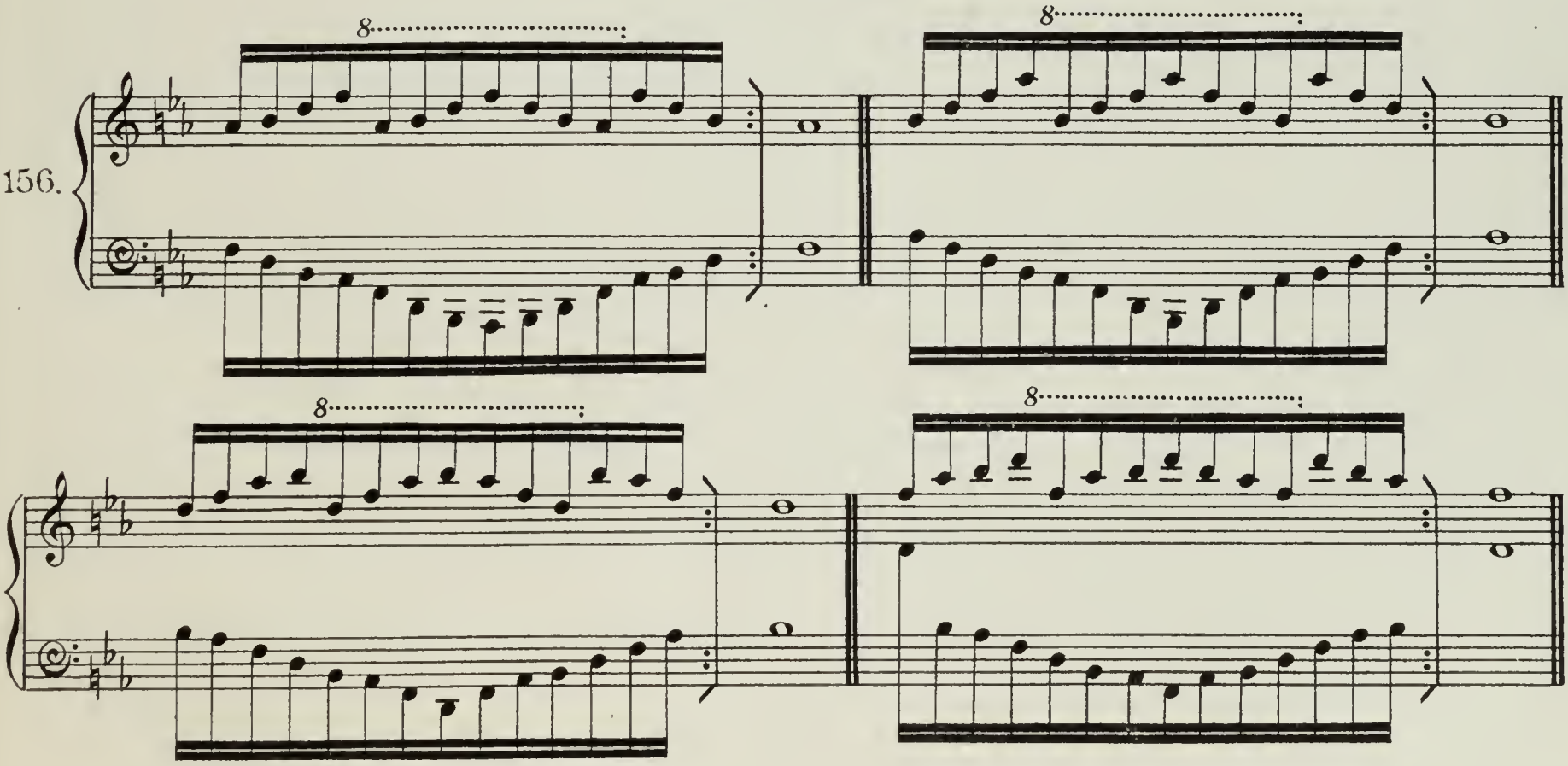
From the Octave.

155.



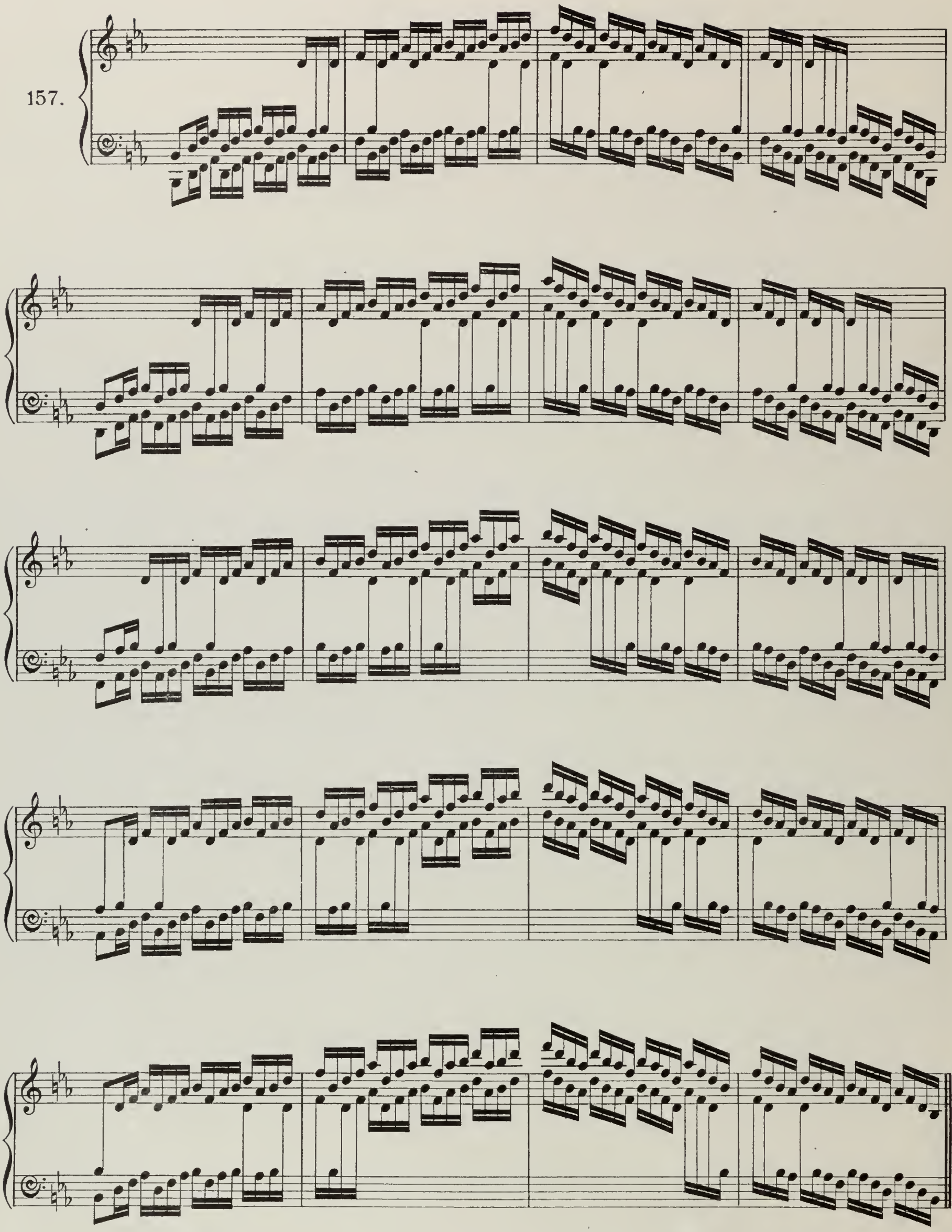
From the Tenth.

156.



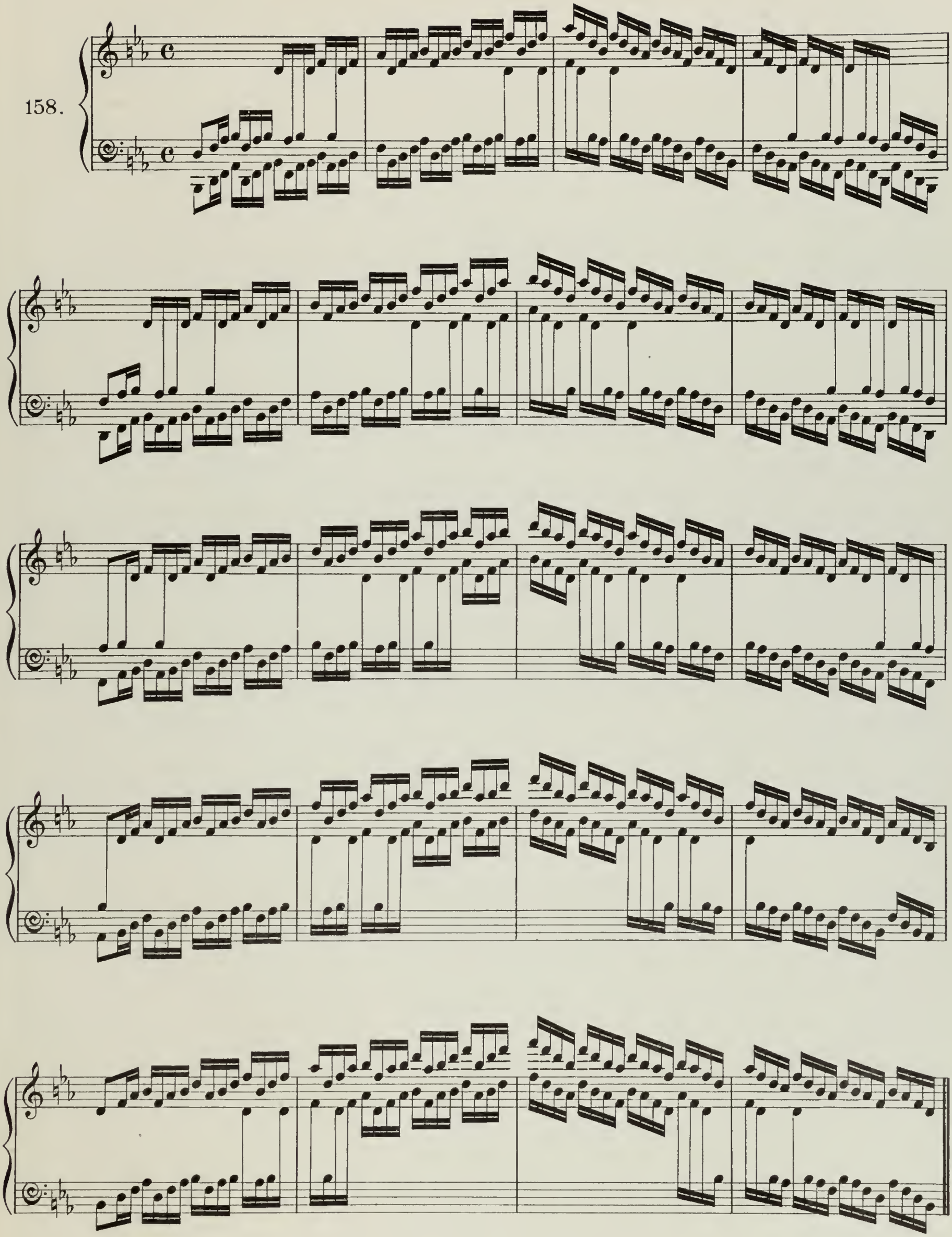
Arpeggio in Octaves.

157.



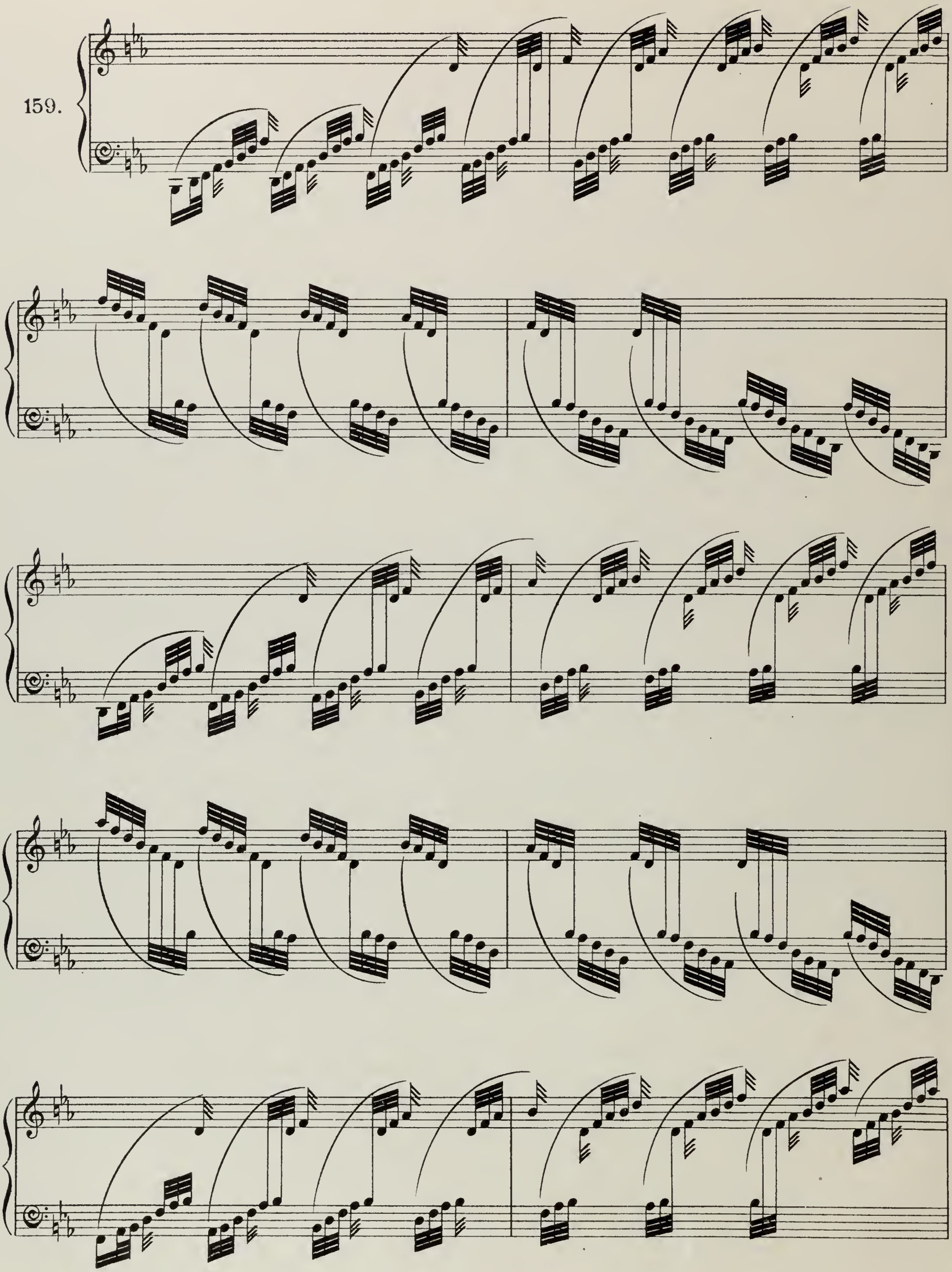
In Tenths.

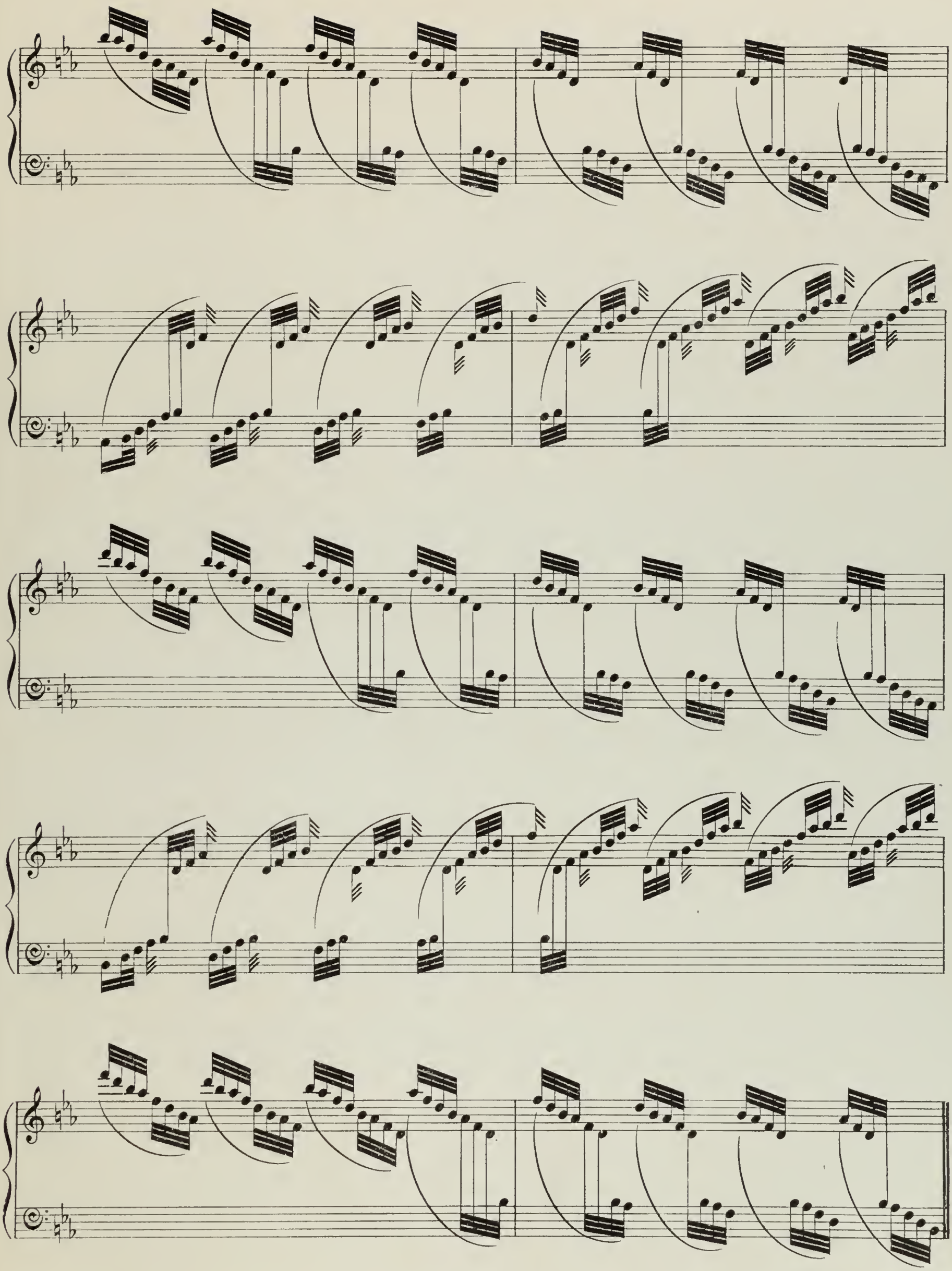
158.



With both hands alternately.

159.

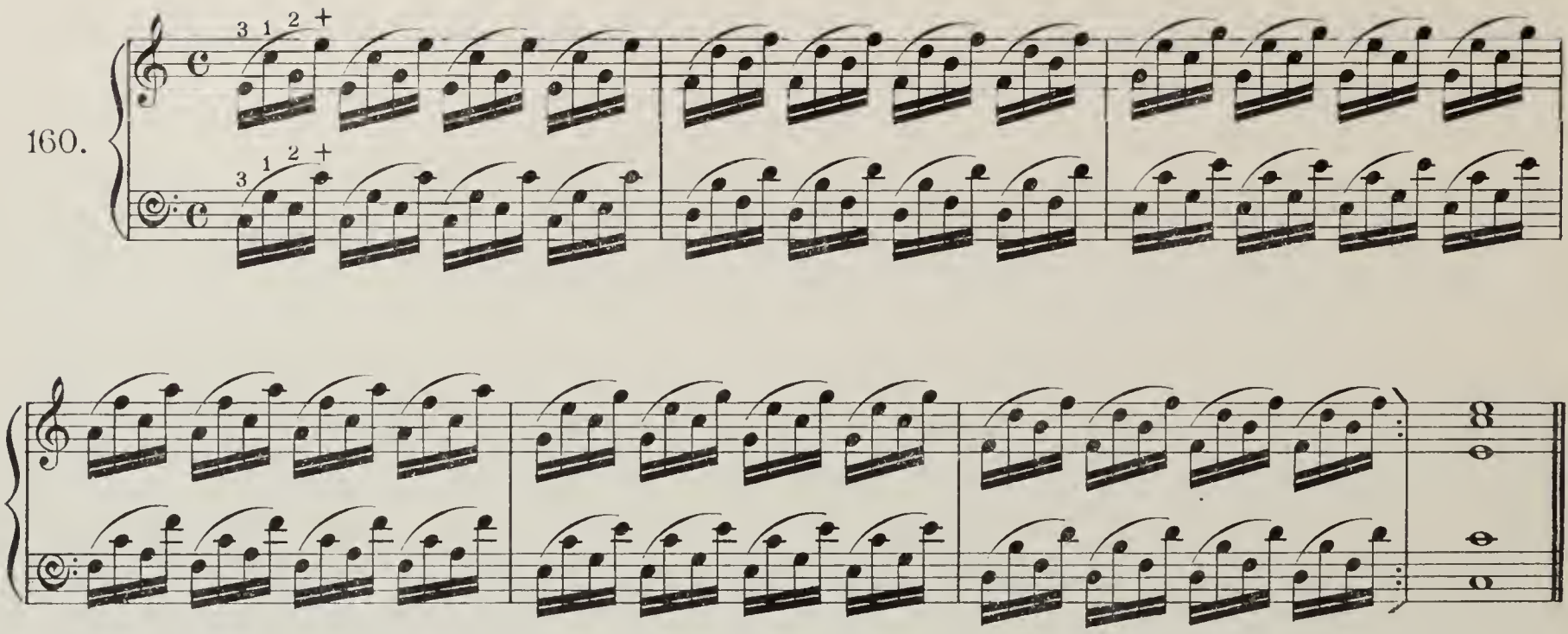




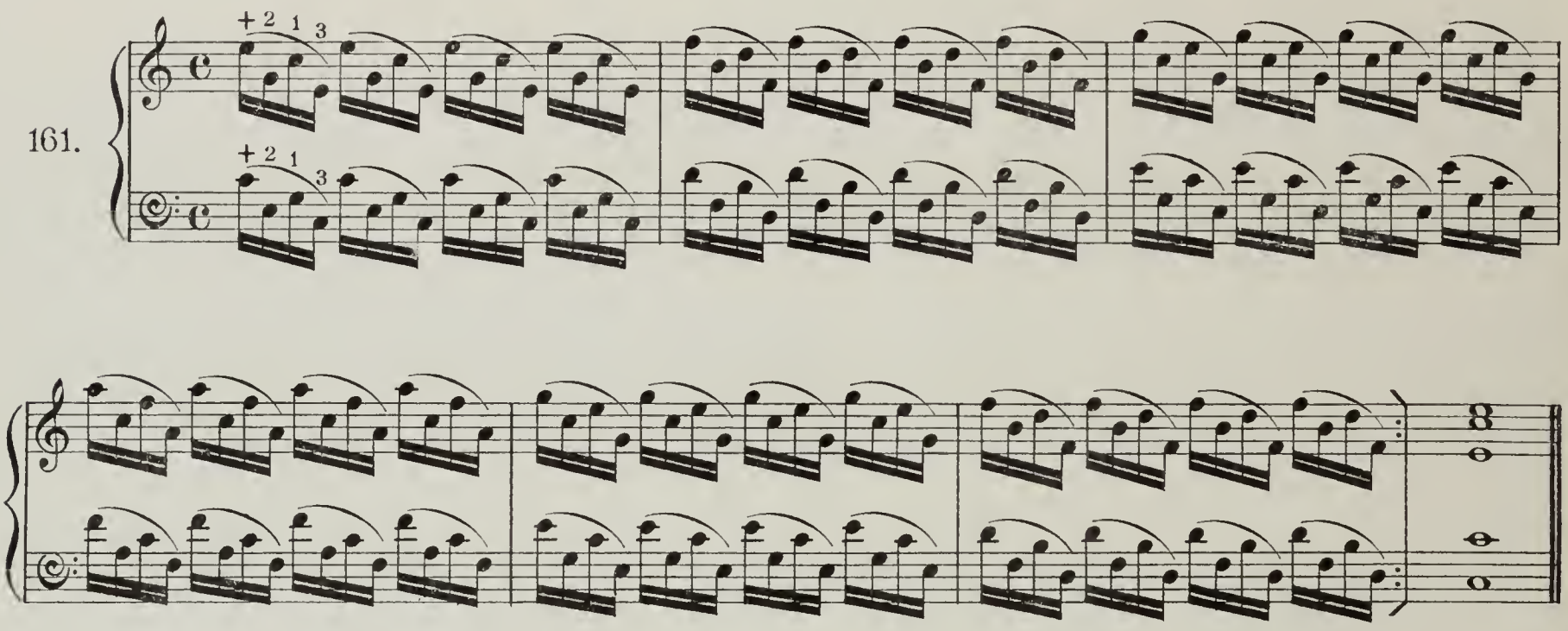
Technical Exercises for the Harp. John Thomas.

BROKEN ARPEGGIOS.

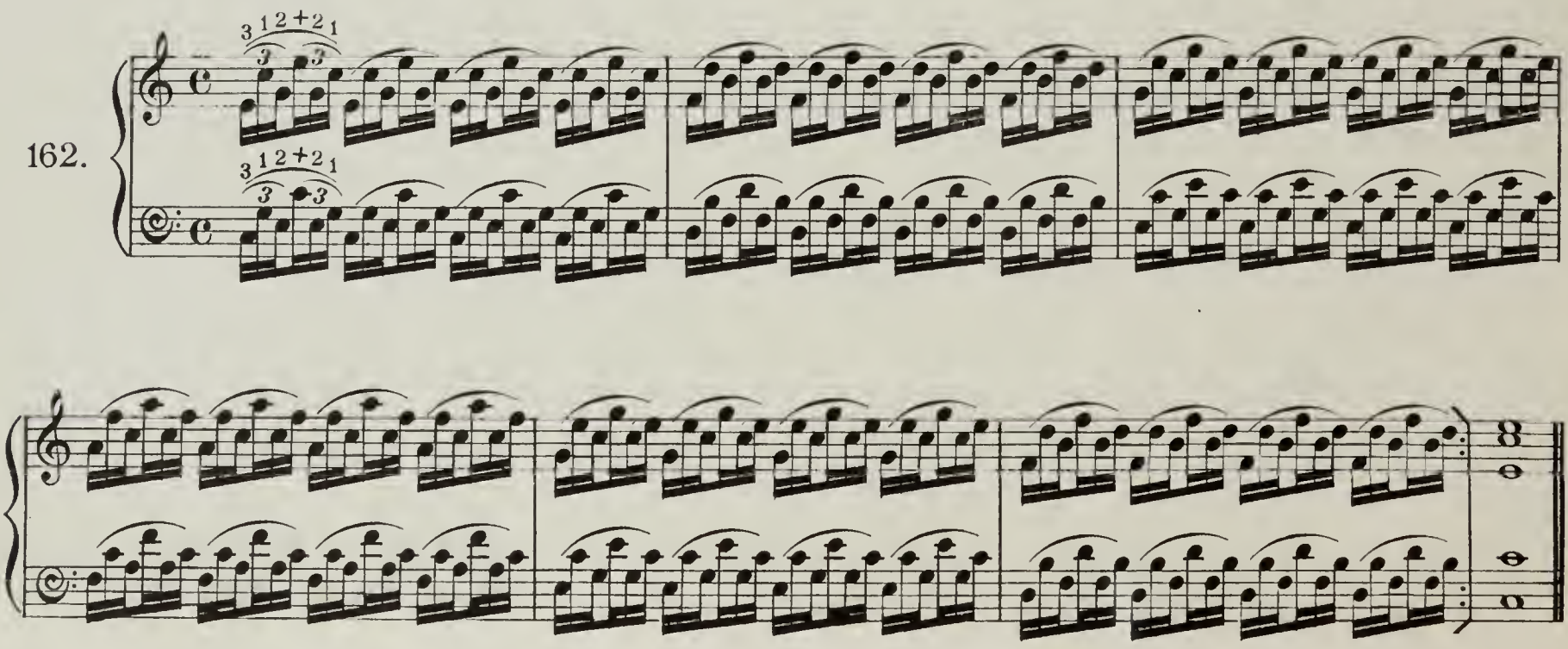
160.



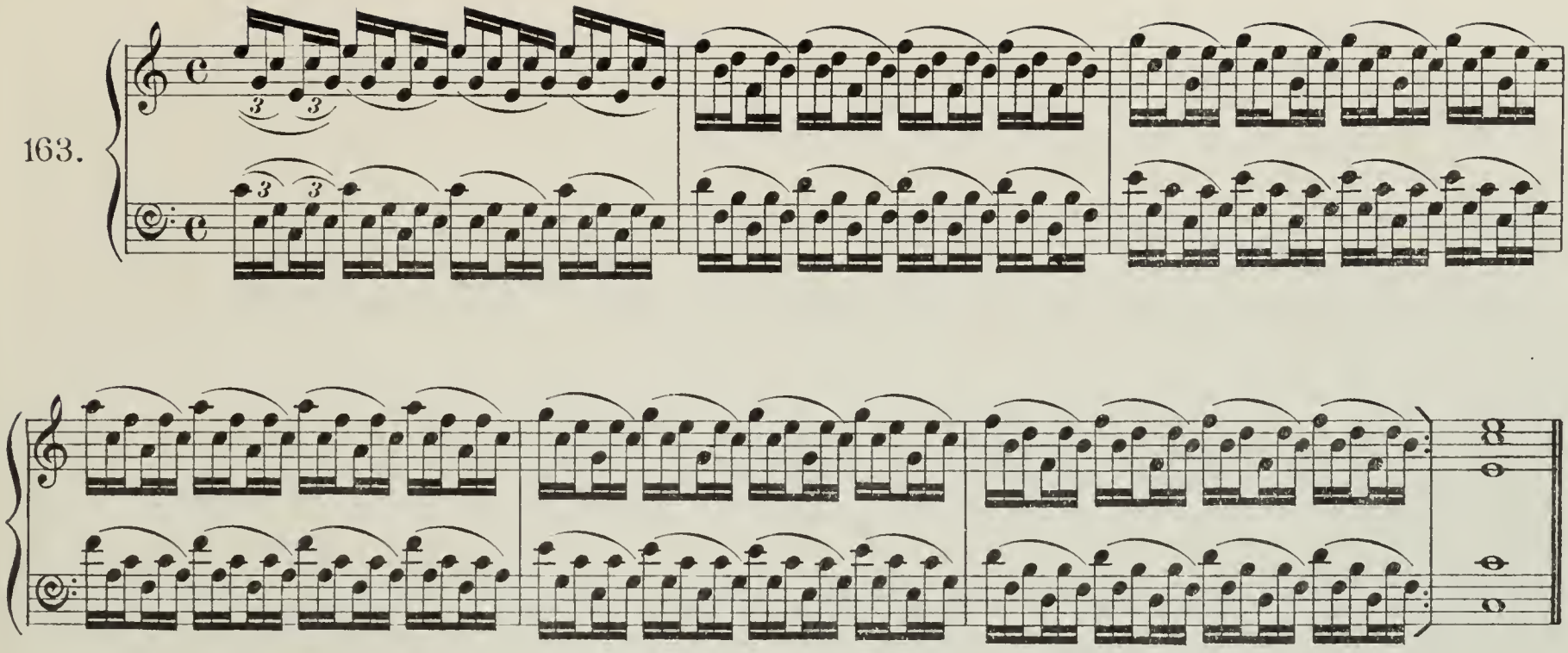
161.



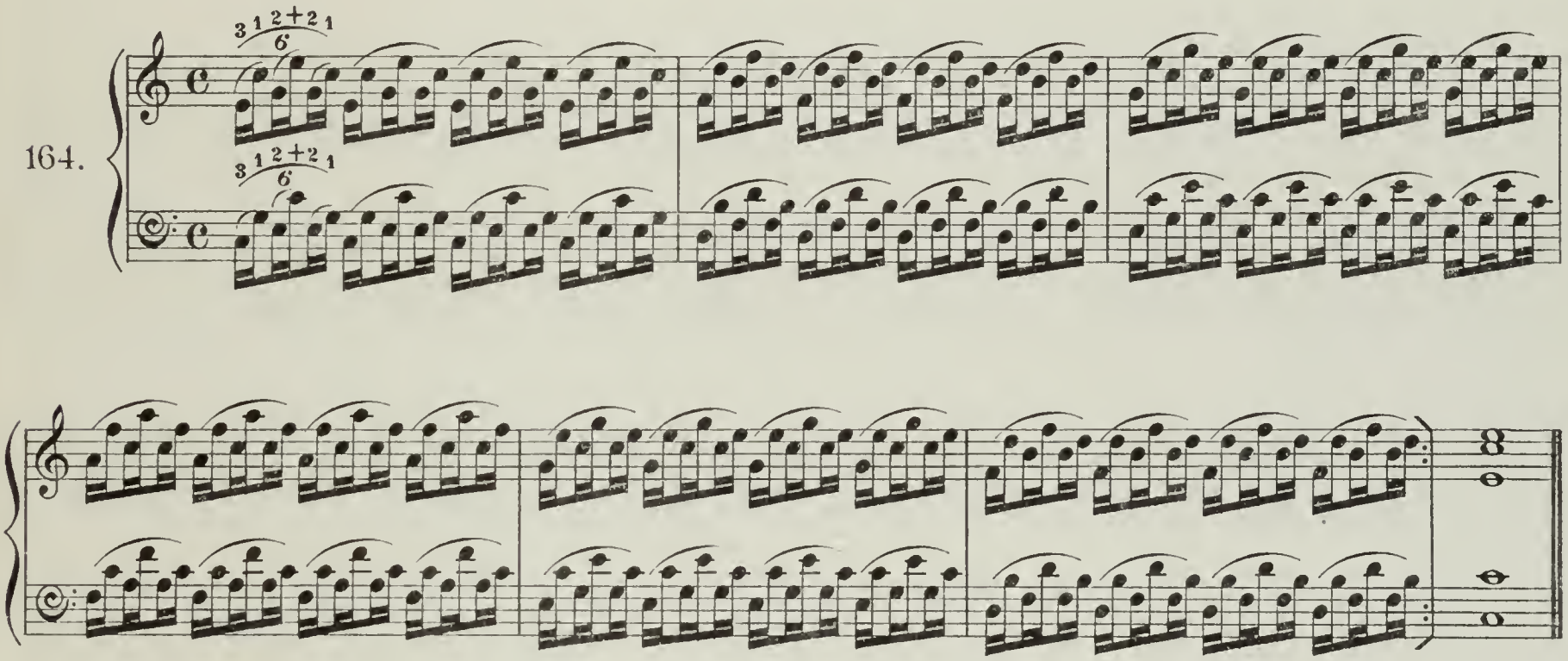
162.



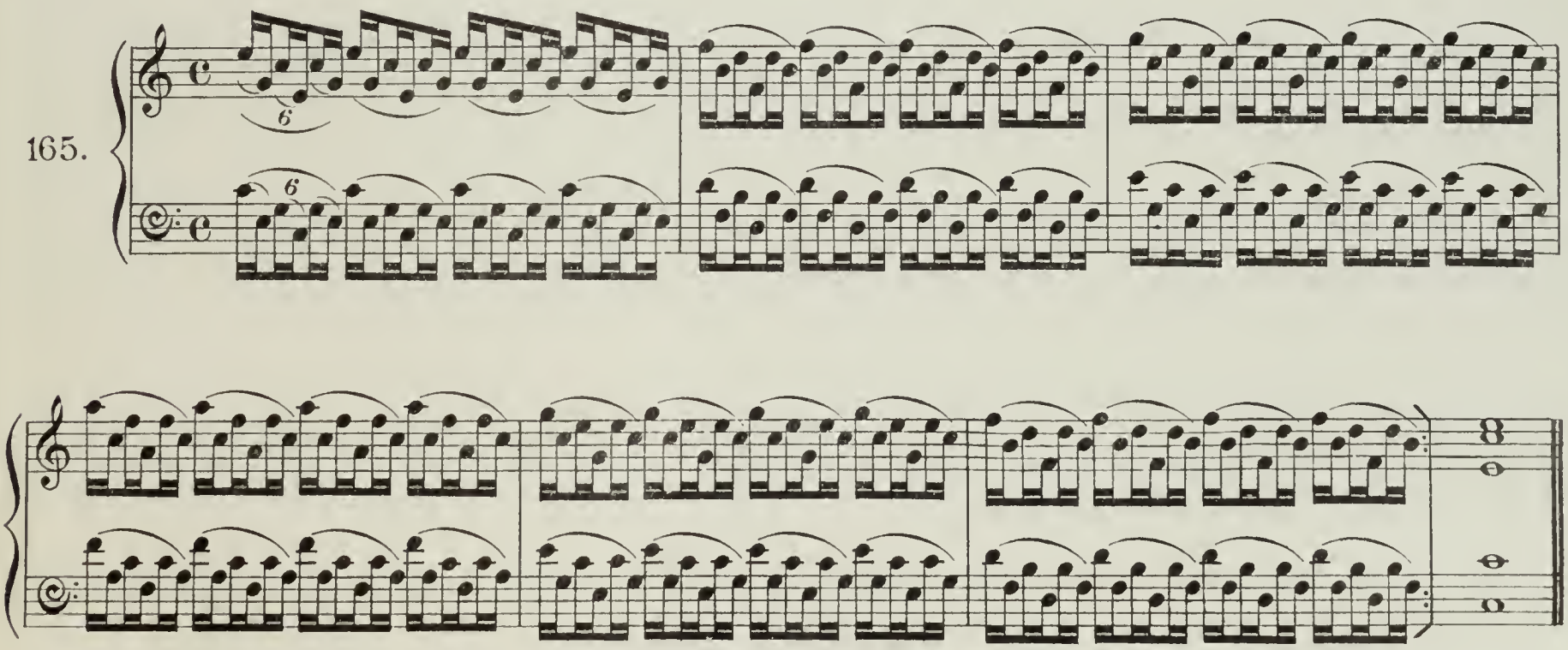
163.



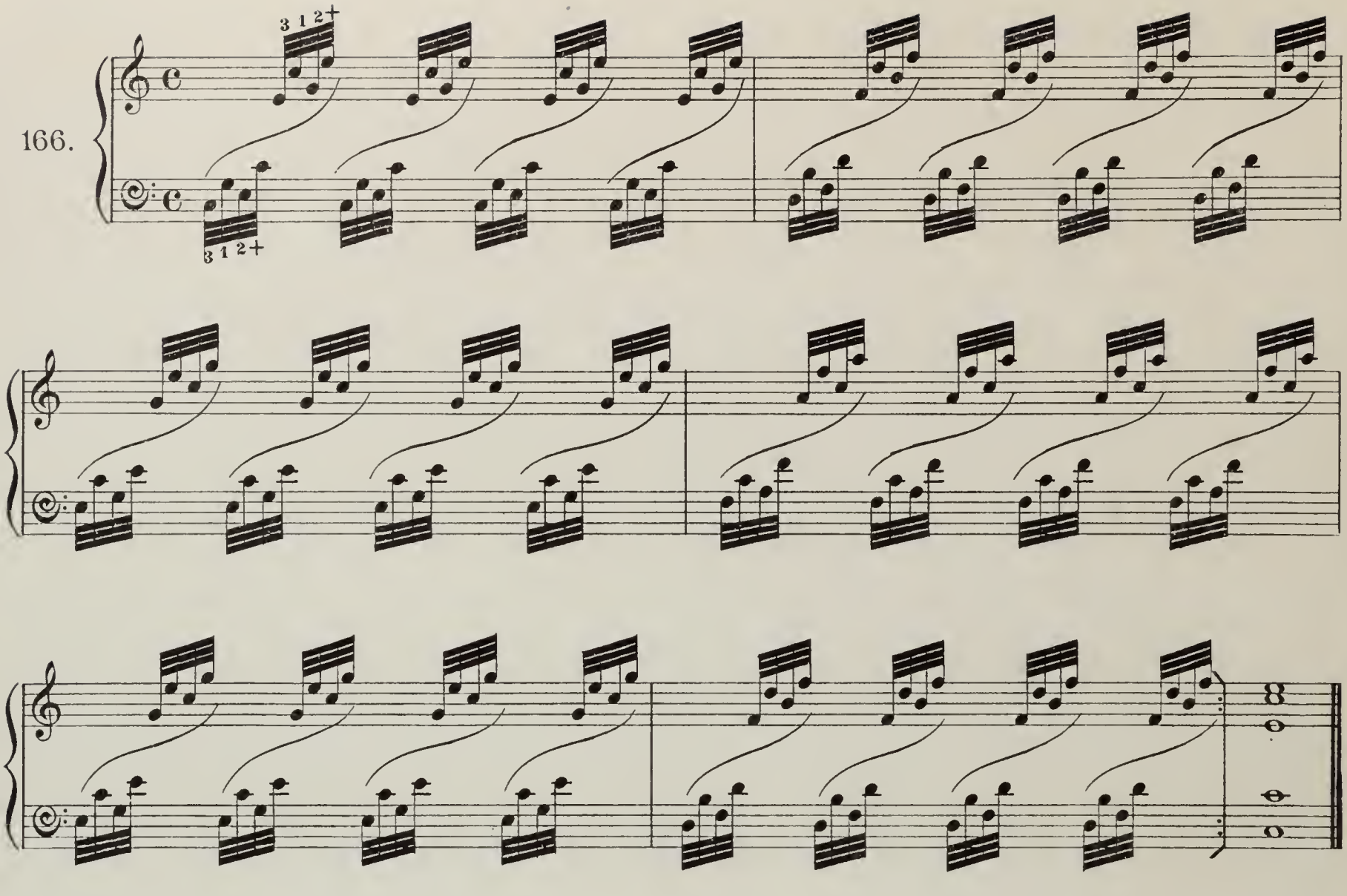
164.



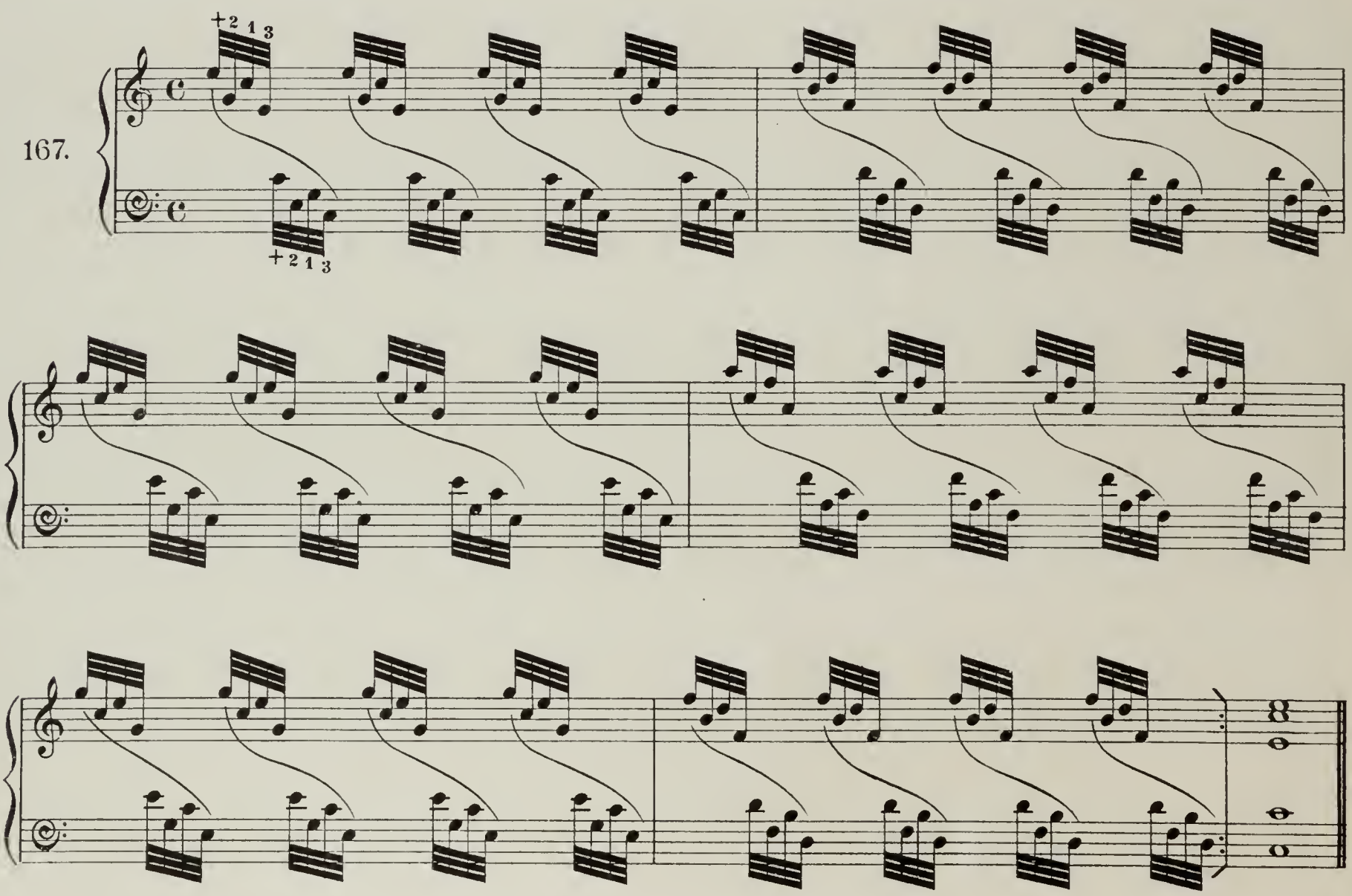
165.



166.

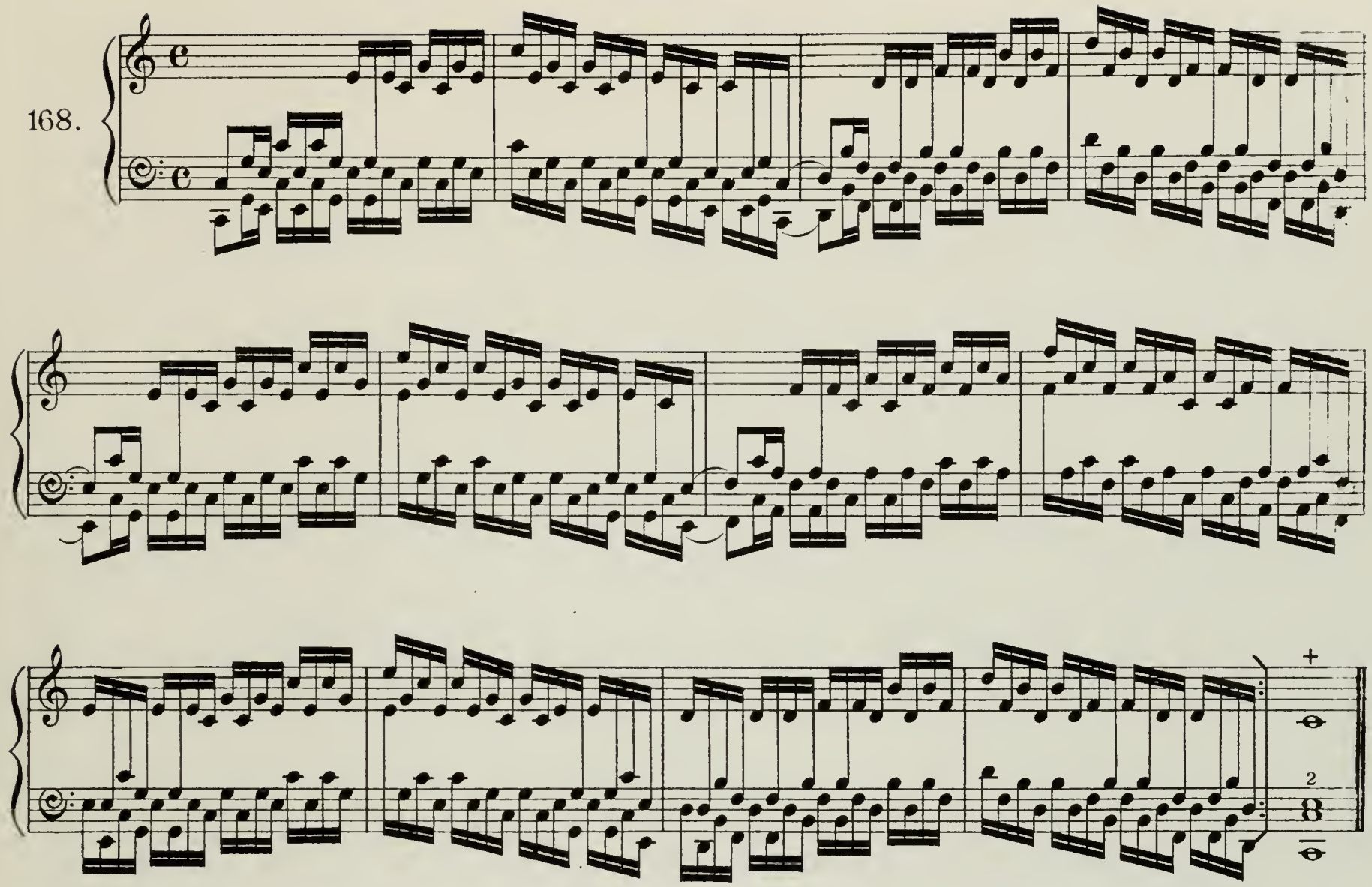


167.

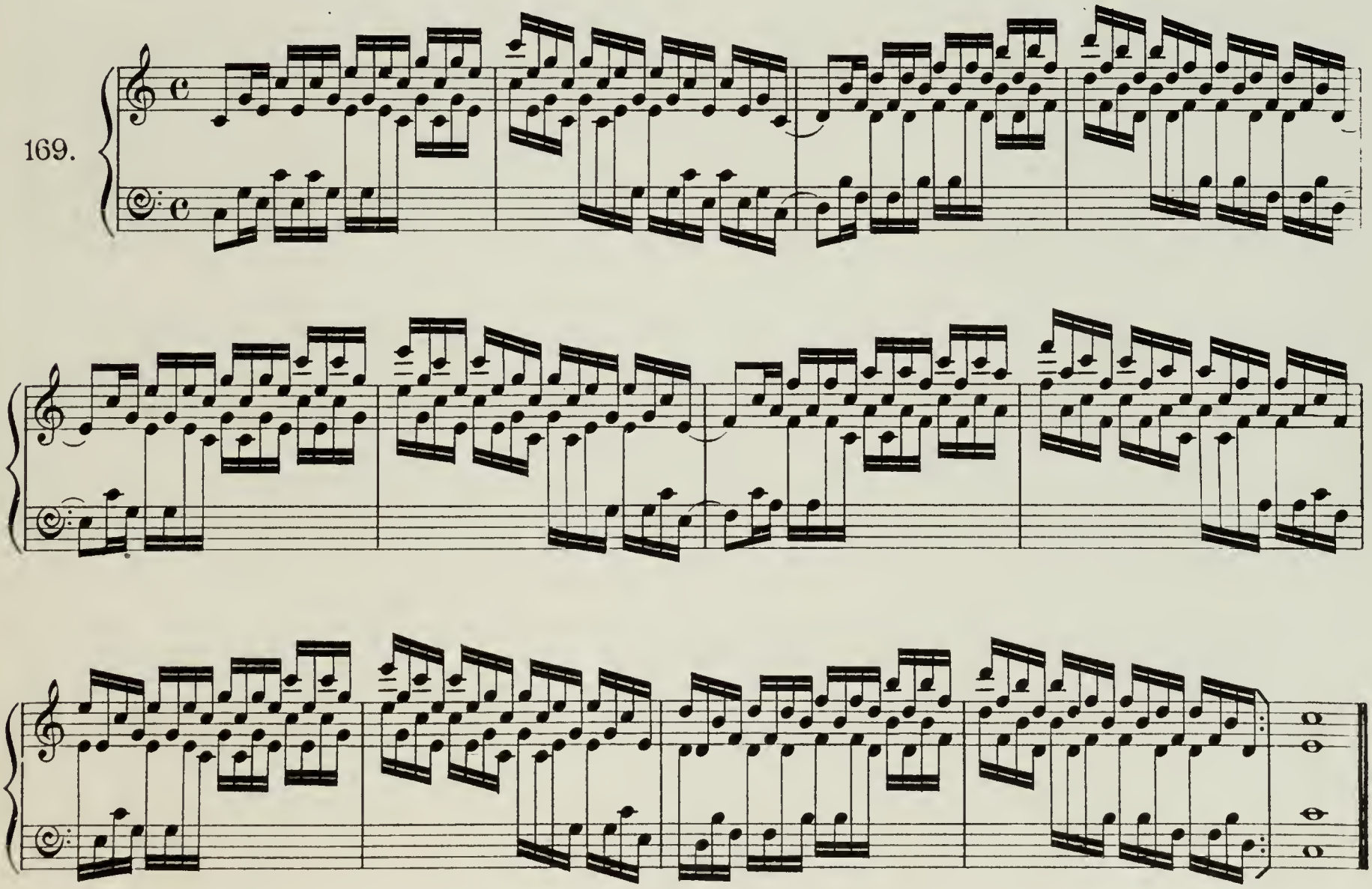


Arpeggio_ In Octaves.

168.

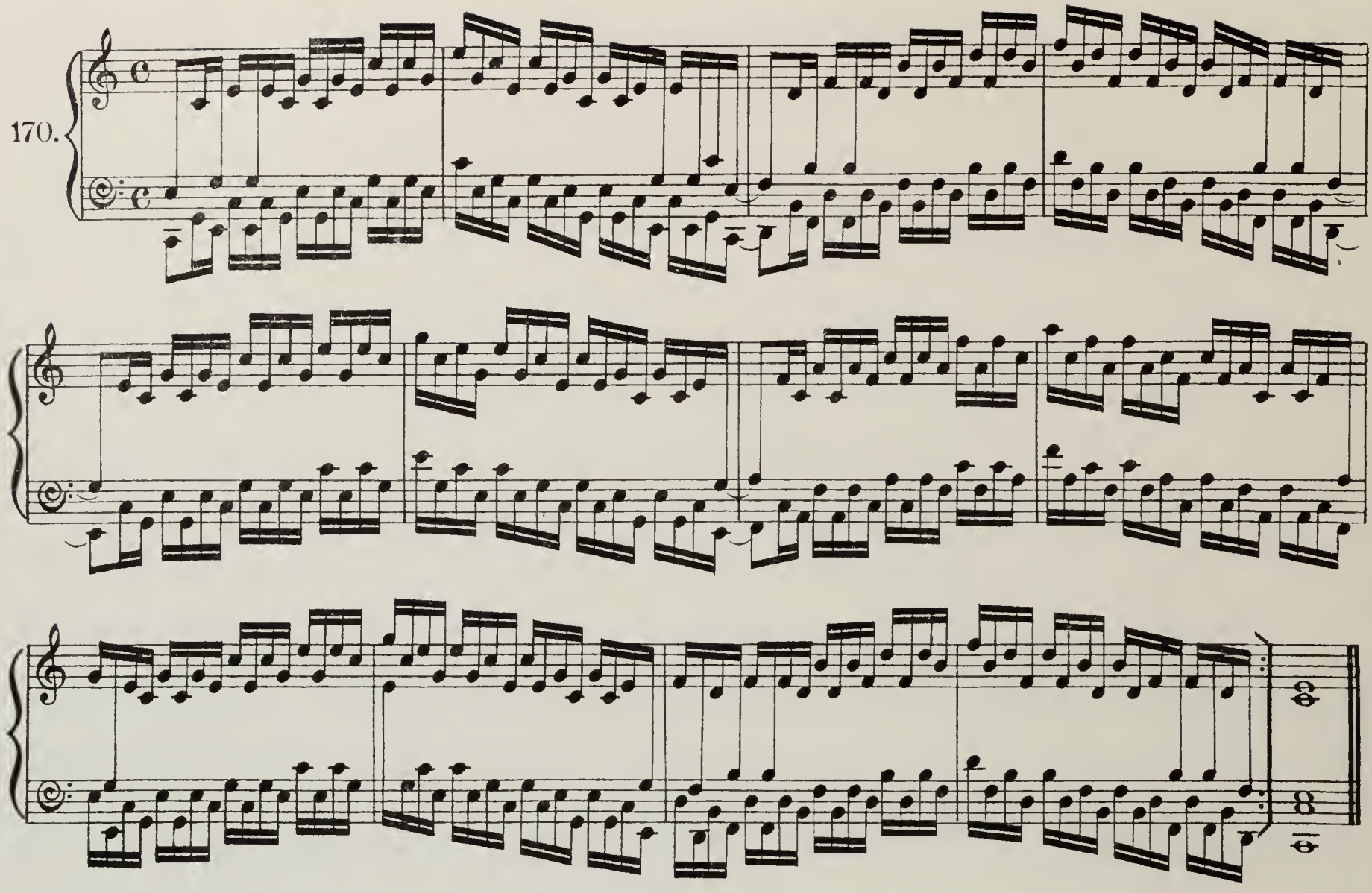


169.



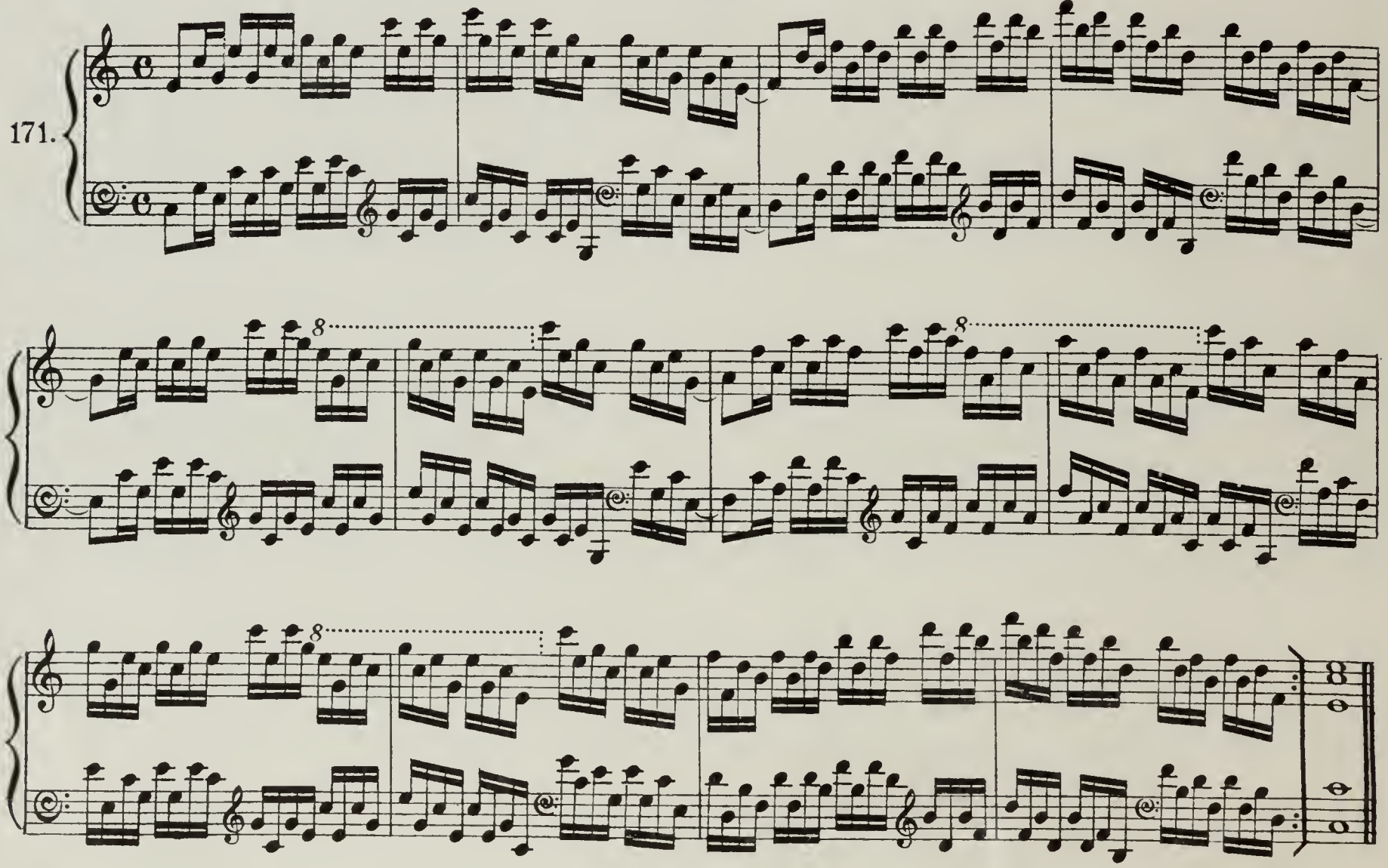
In Tenths.

170.

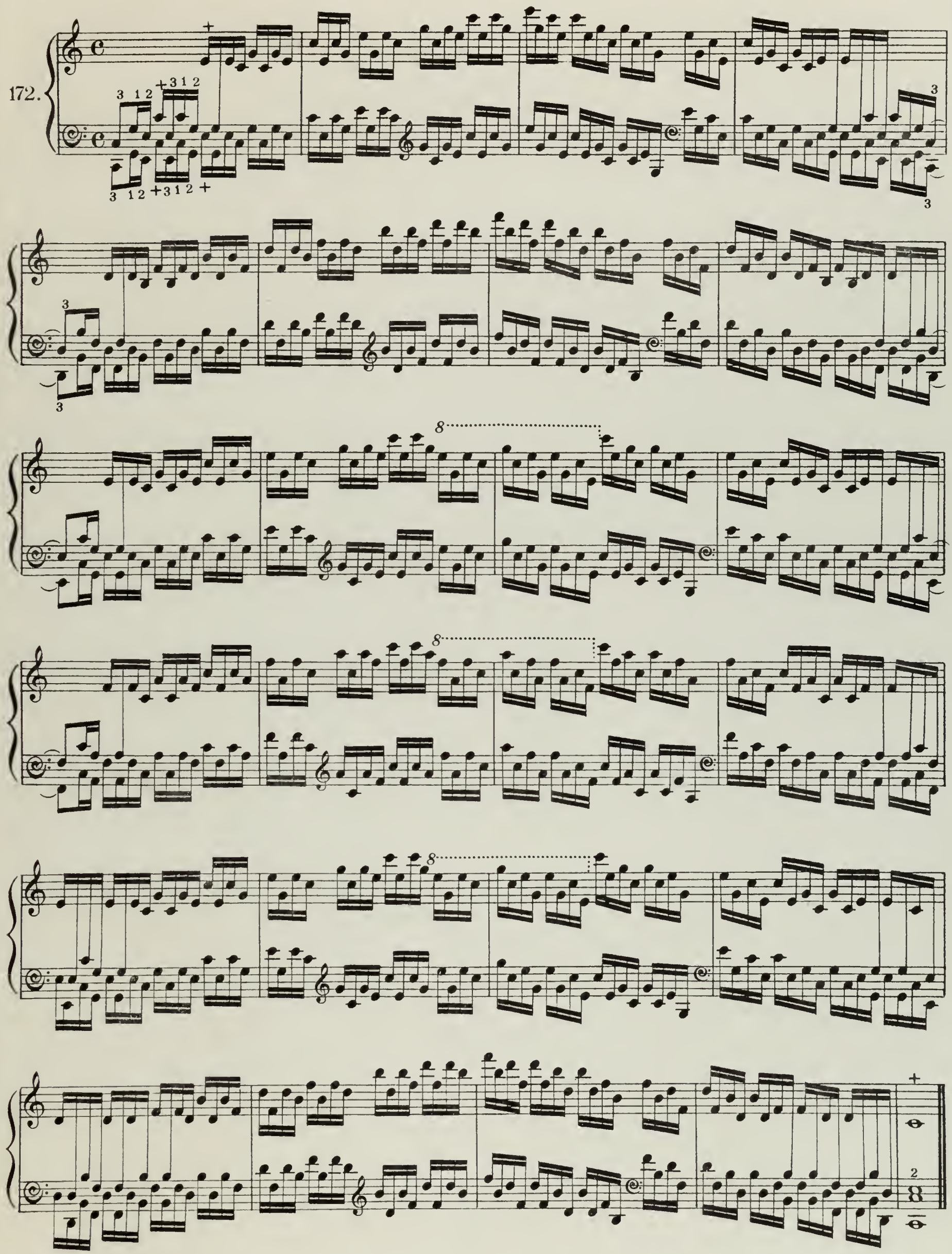


In Tenths.

171.



Extended Arpeggio — In Octaves.

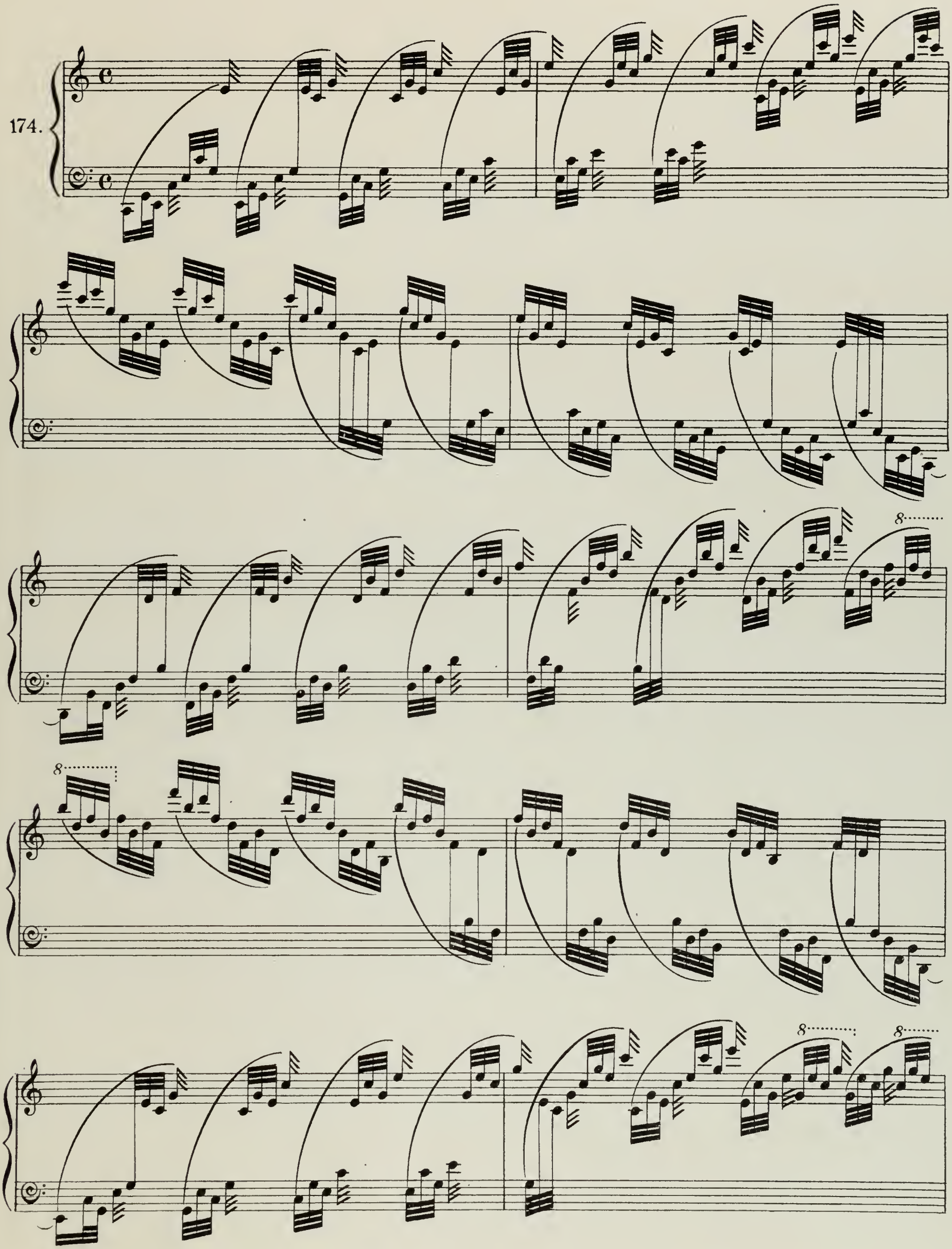


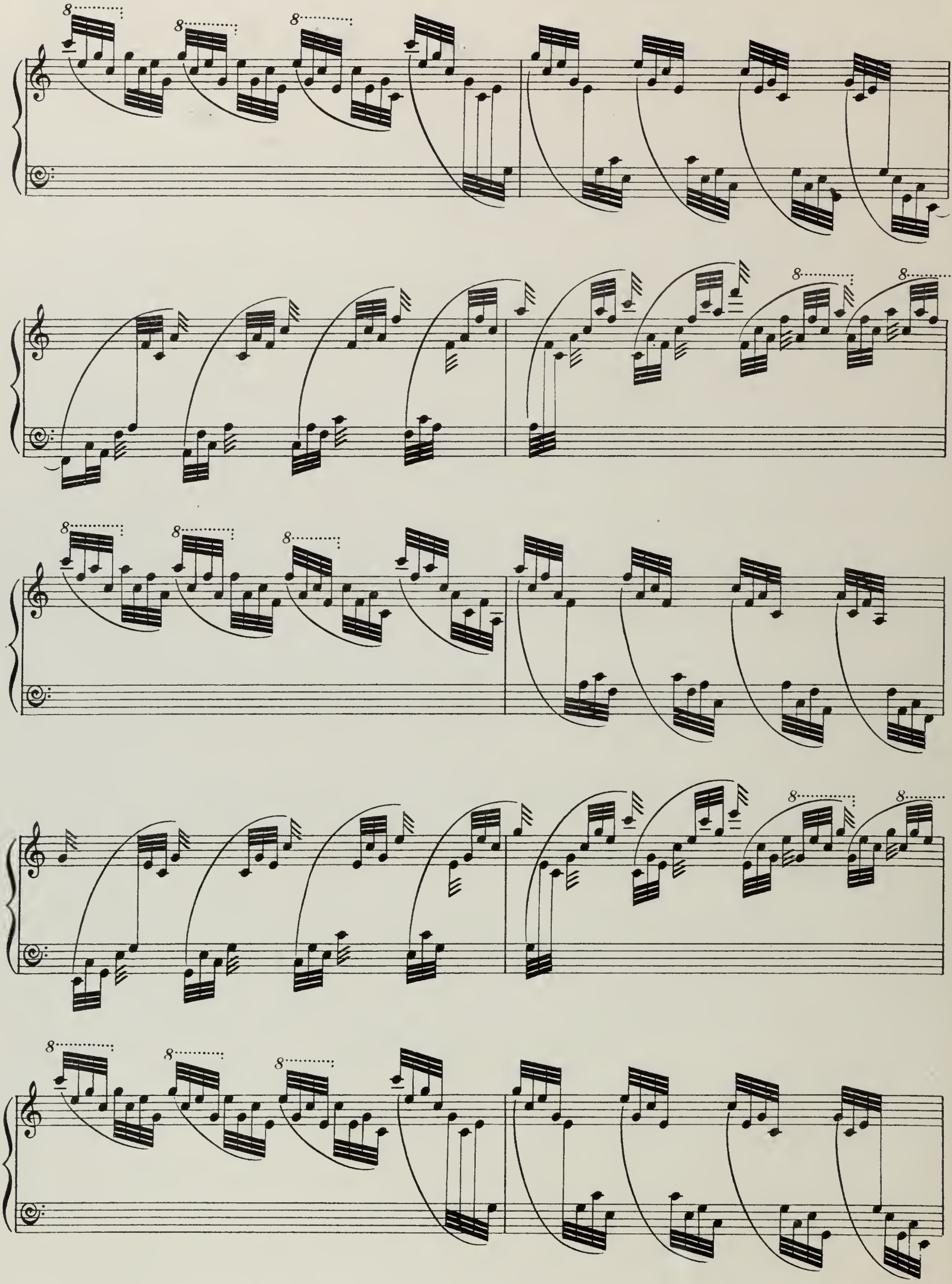
In Tenths.

173.

Extended Arpeggio _ with both hands alternately.

174.



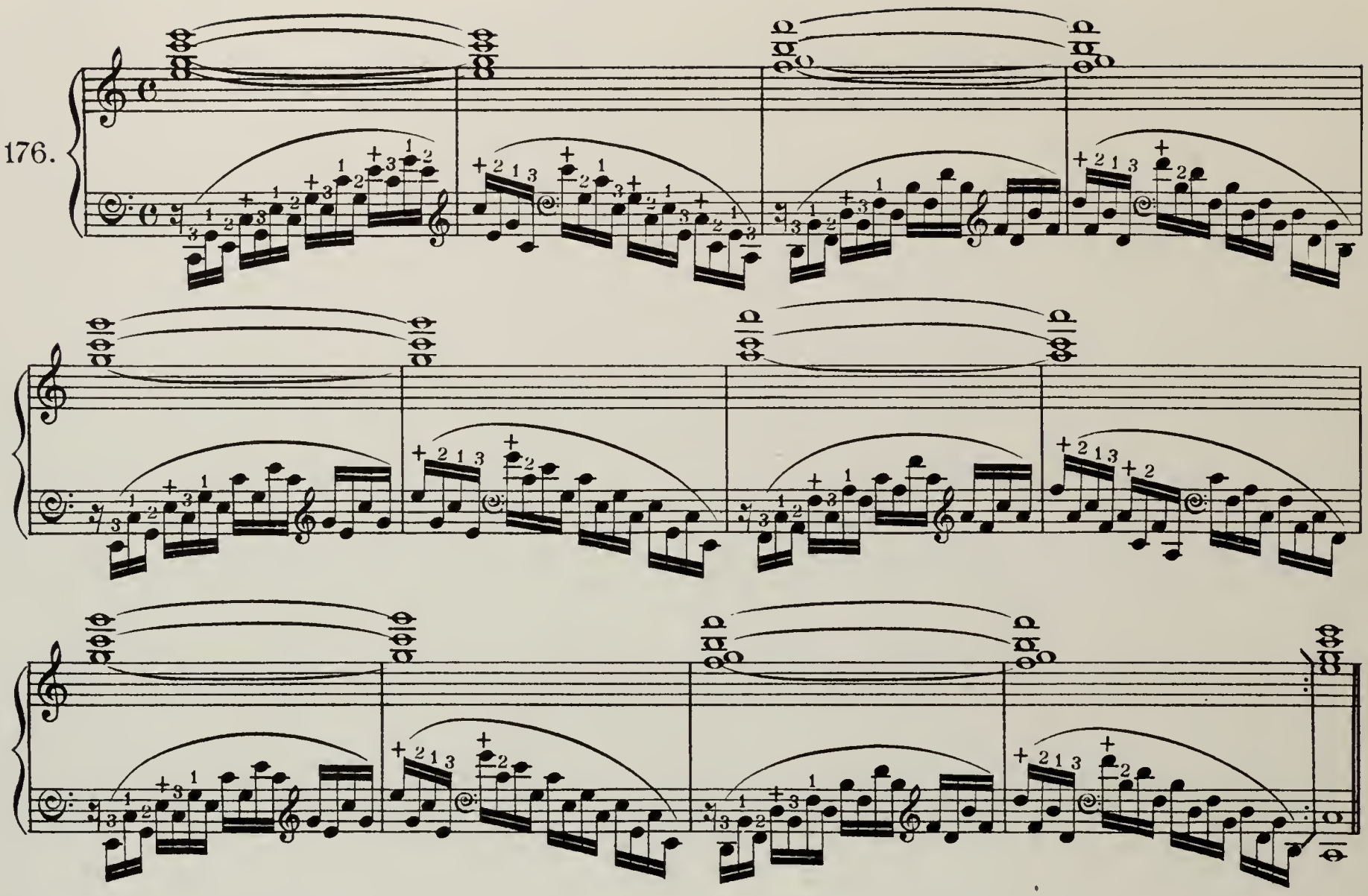


Arpeggio_with the right hand.

175.

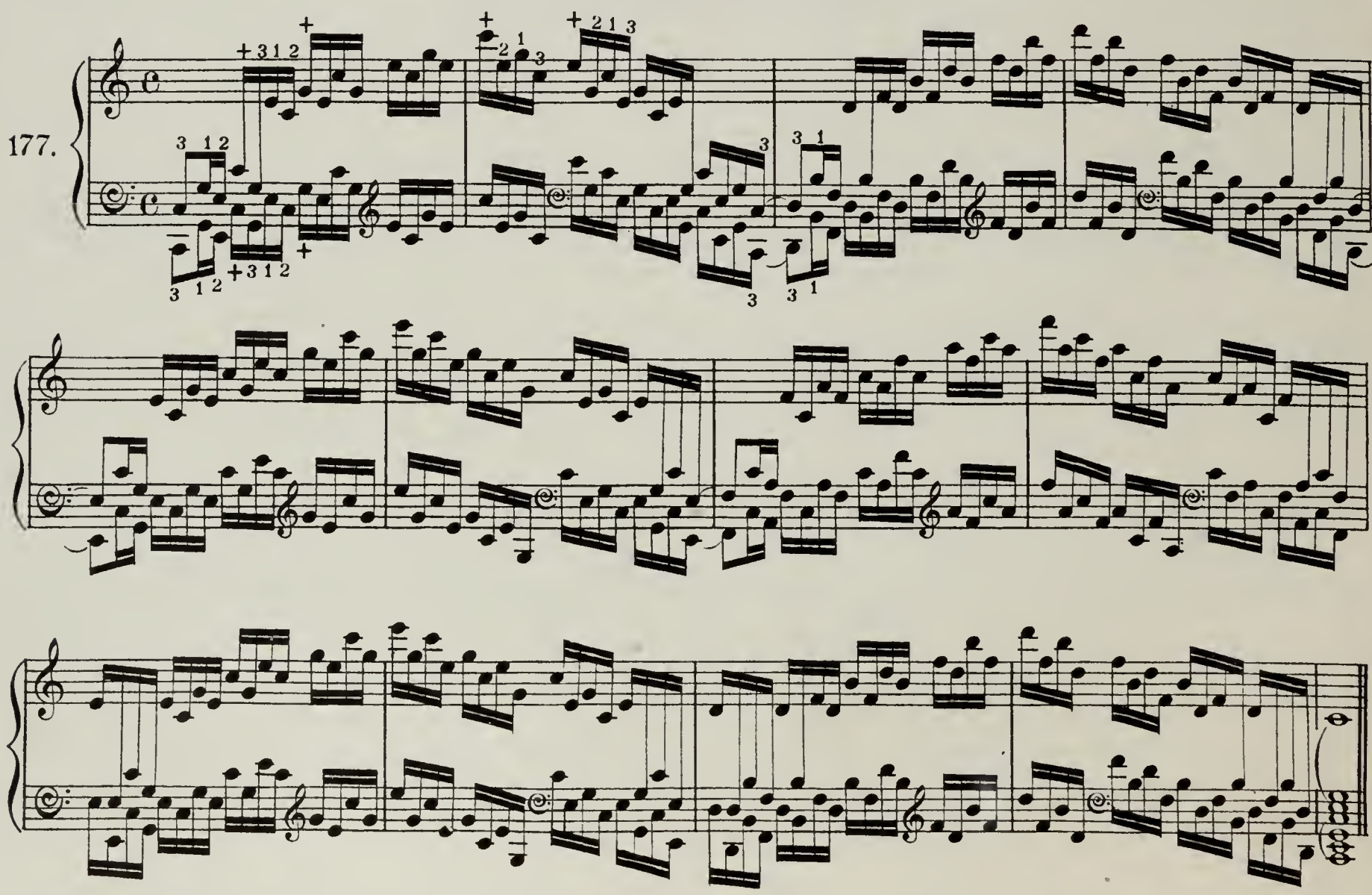
With the Left Hand.

176.



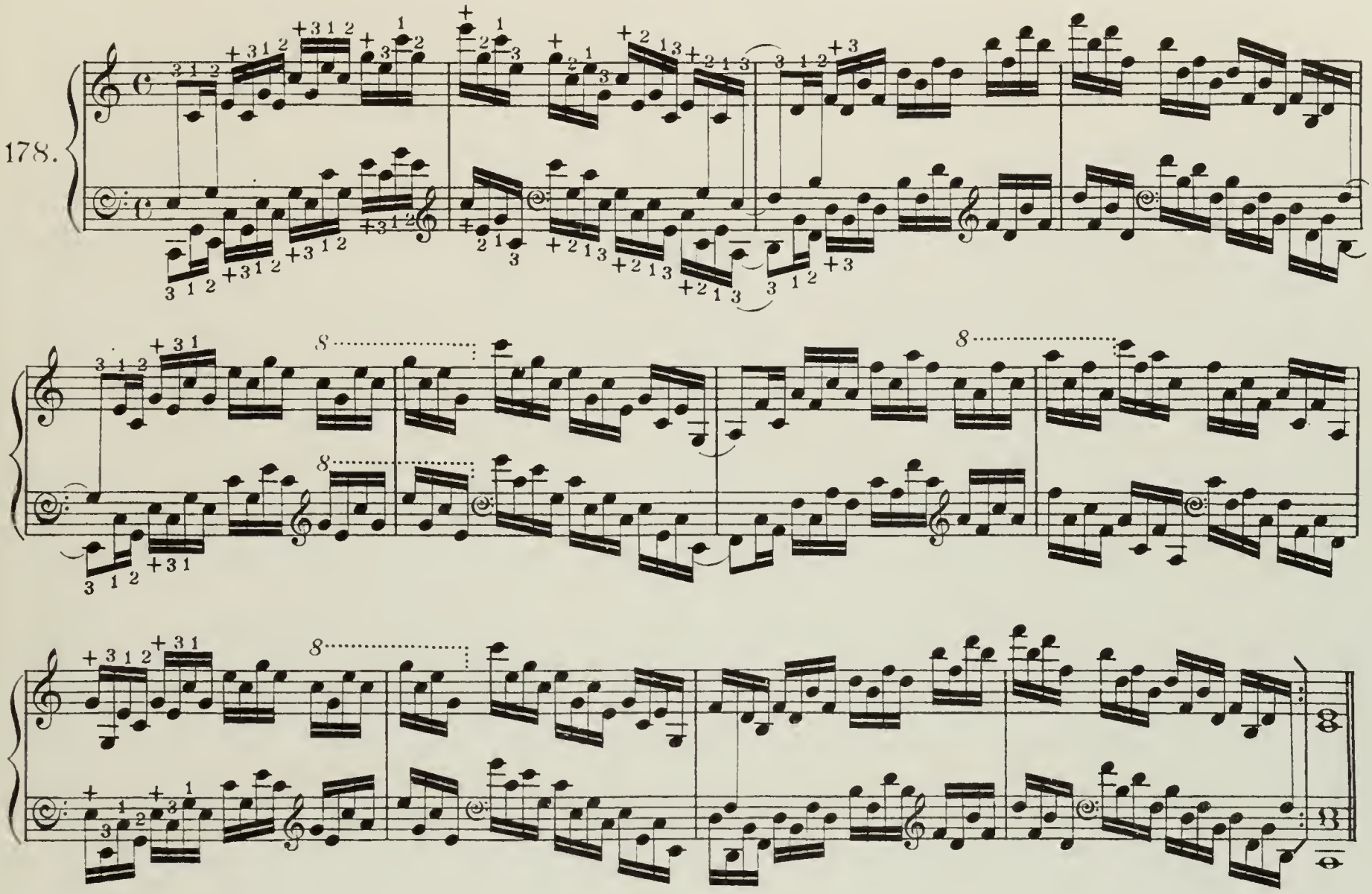
With both Hands_ in Octaves.

177.



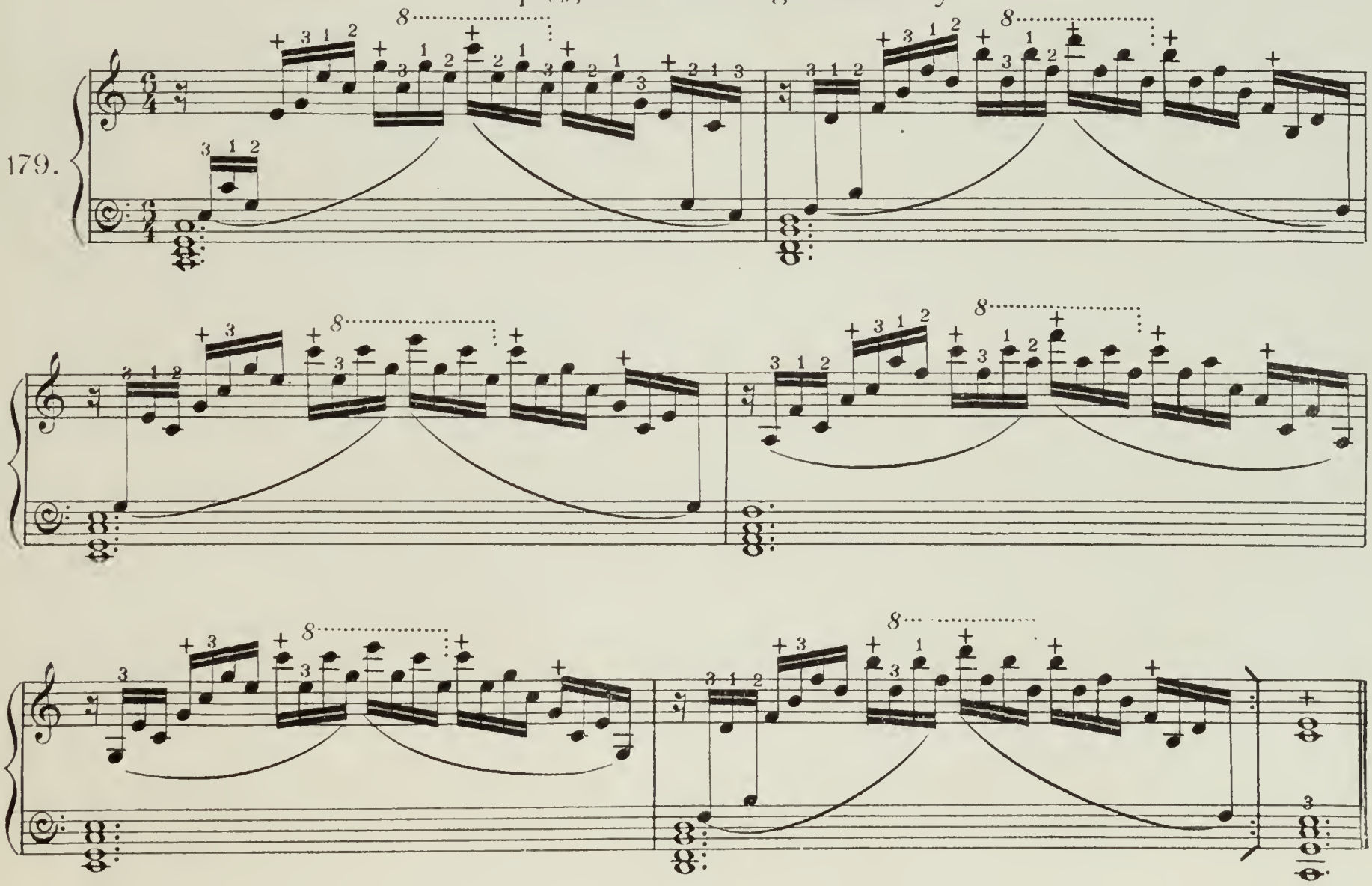
In Tenths.

178.



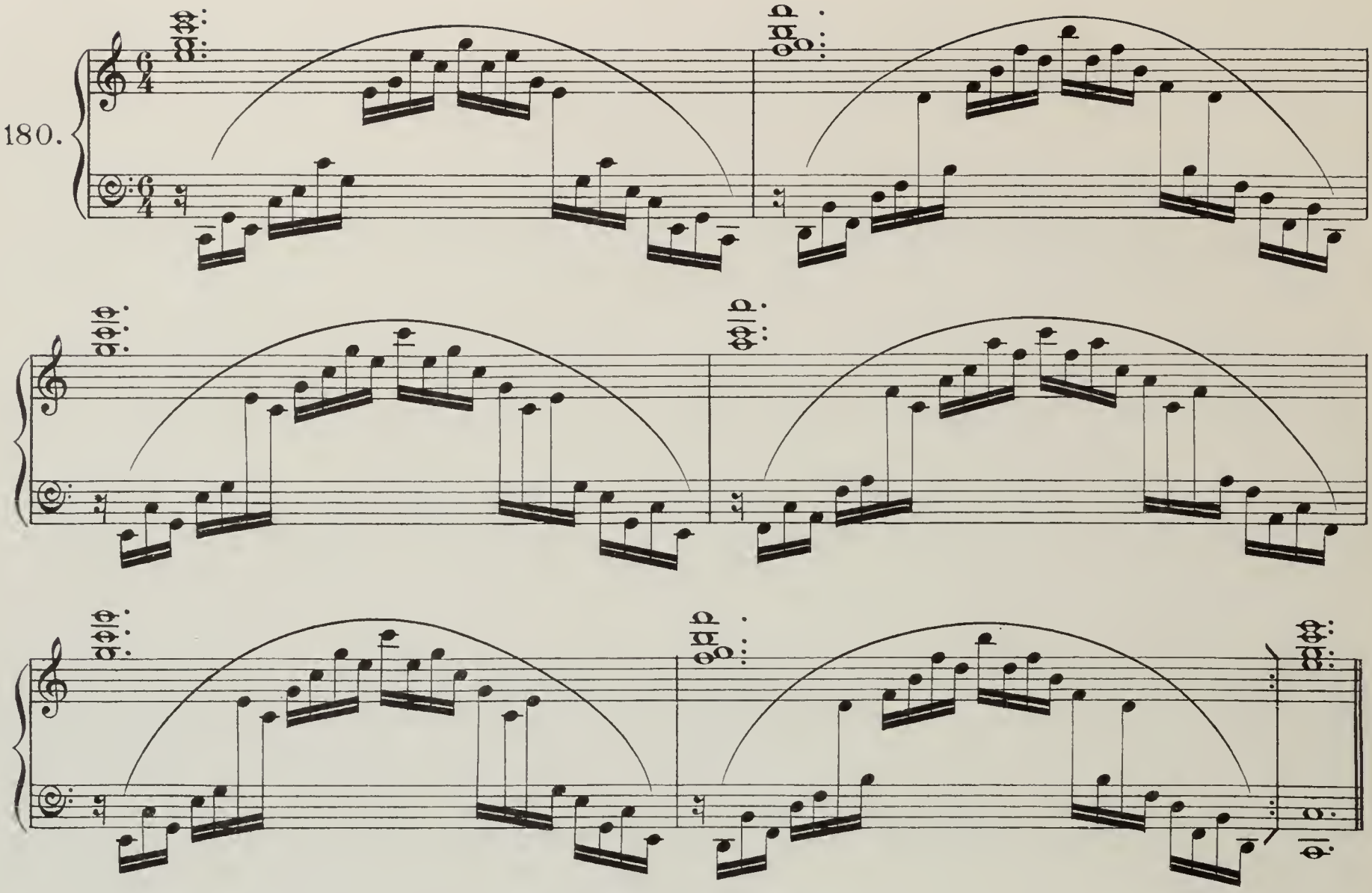
Arpeggio — With the right Hand only.

179.



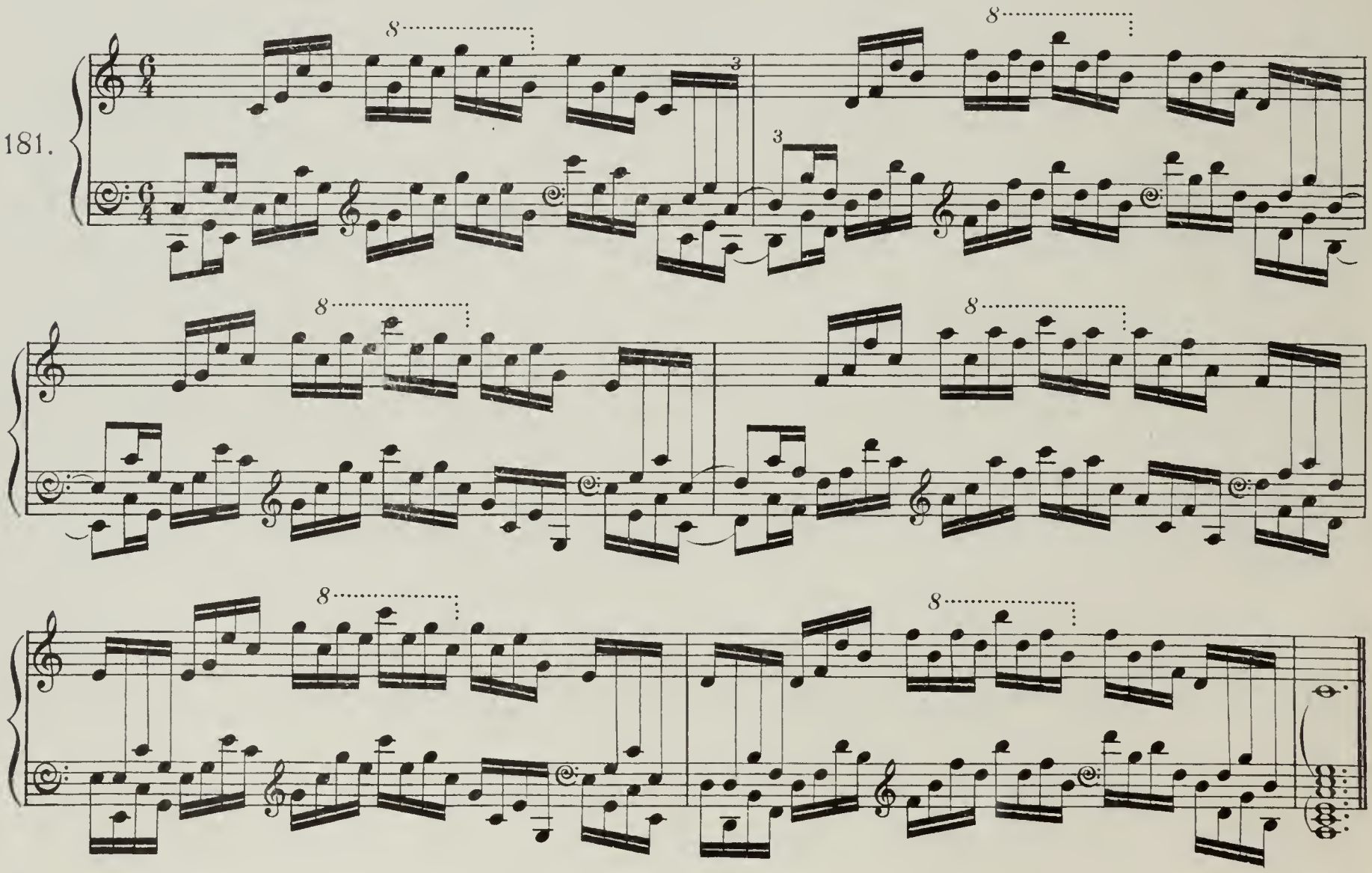
With the Left Hand only.

180.



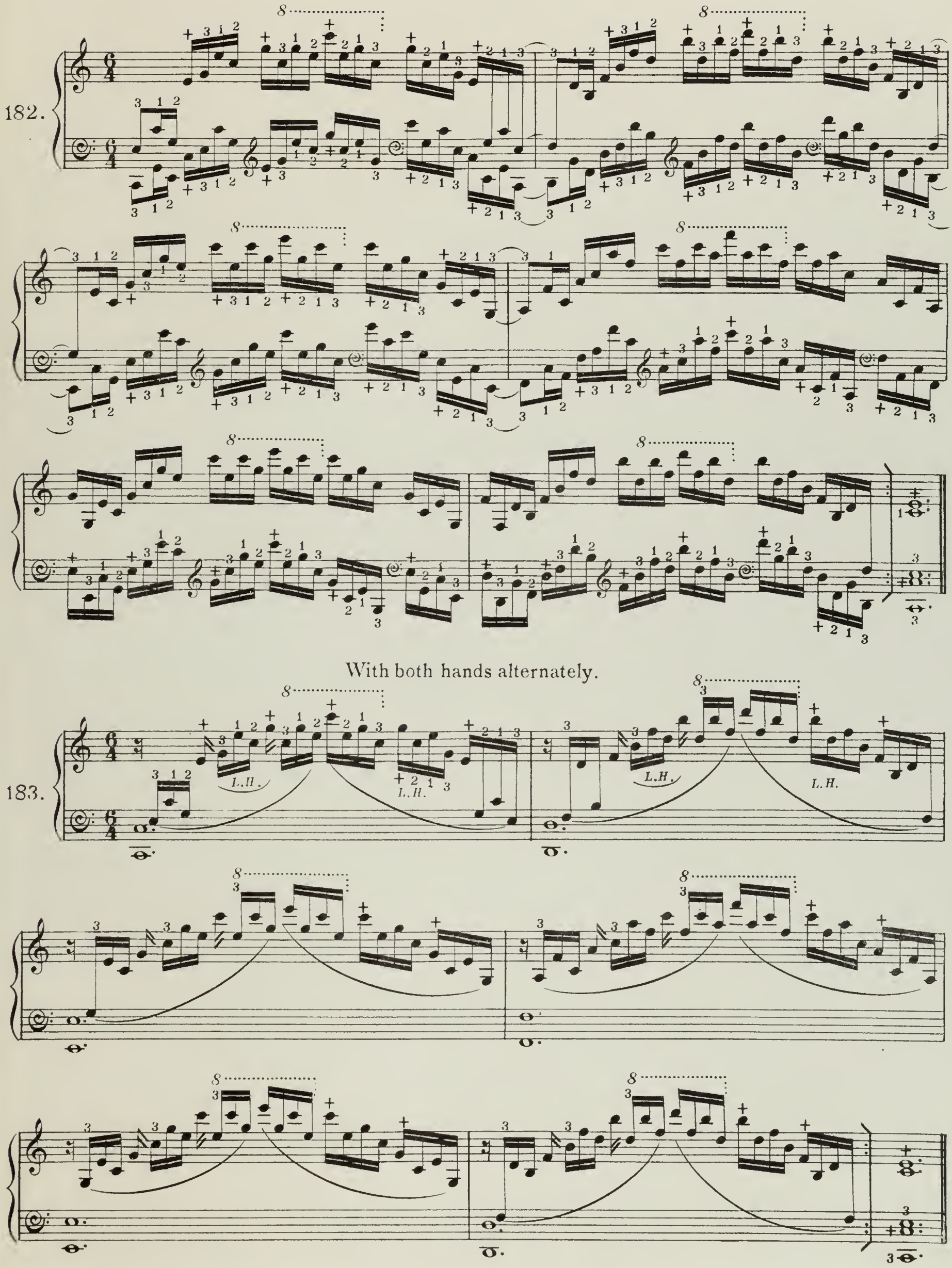
With both Hands in Octaves.

181.



In Tenths.

182.

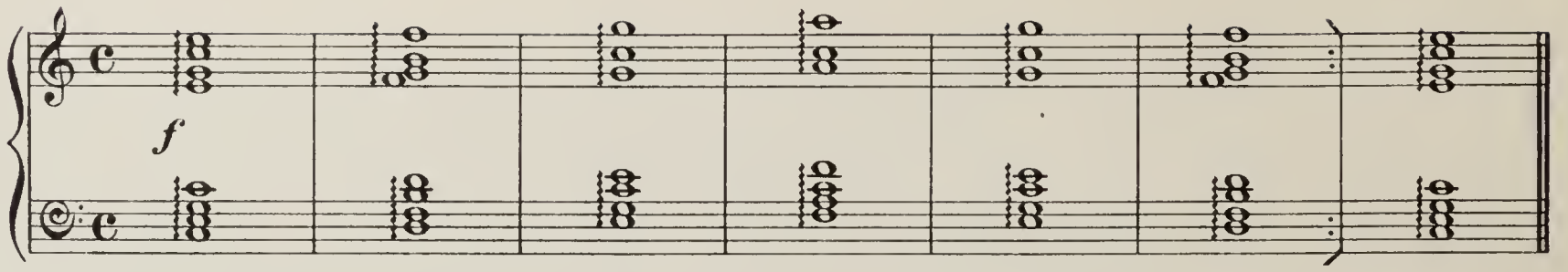


With both hands alternately.

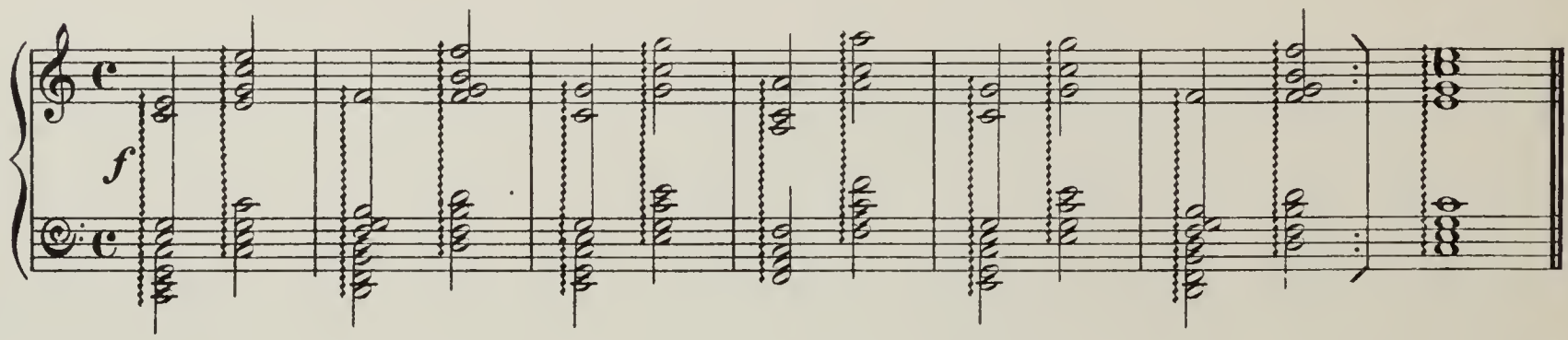
183.

CHORDS.

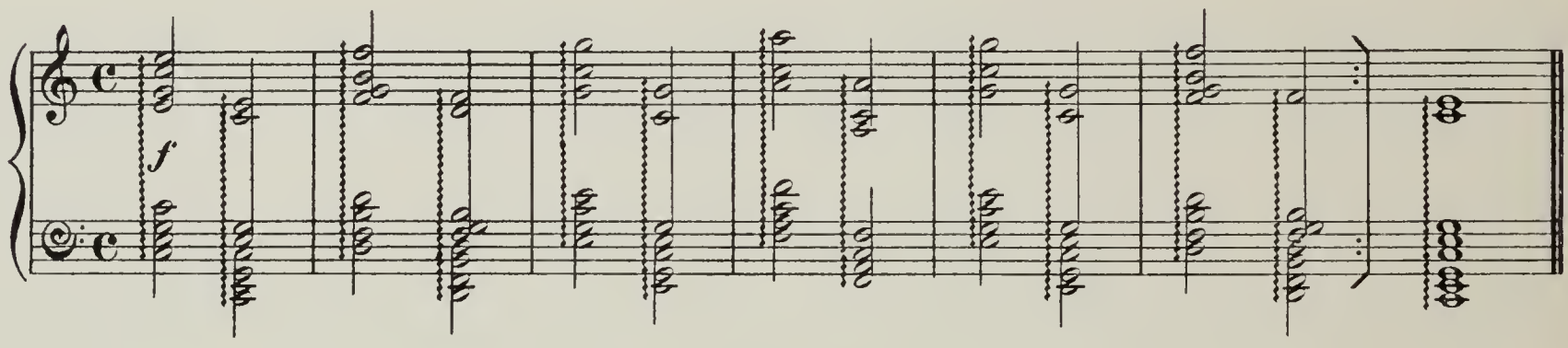
184.



185.

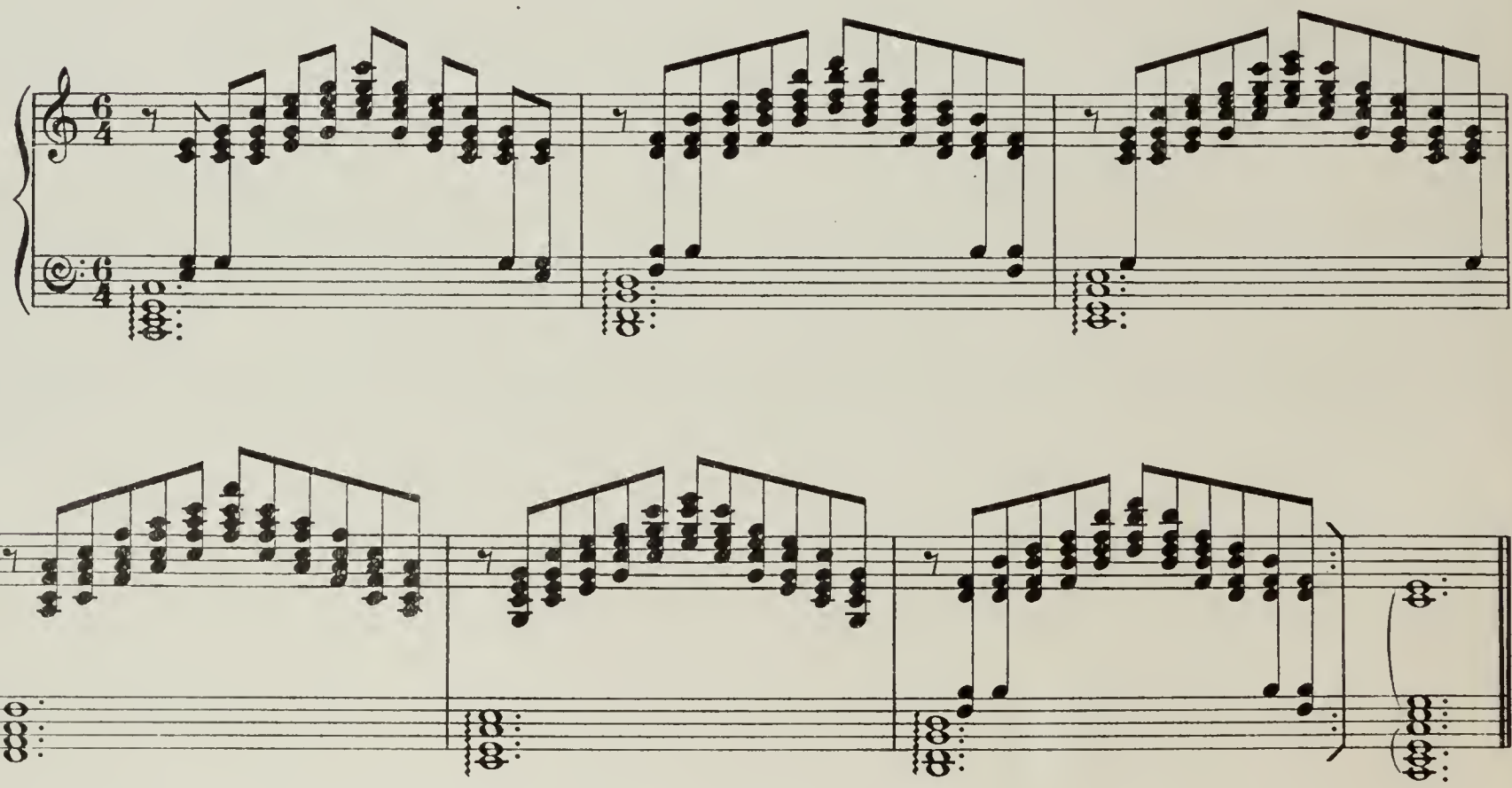


186.



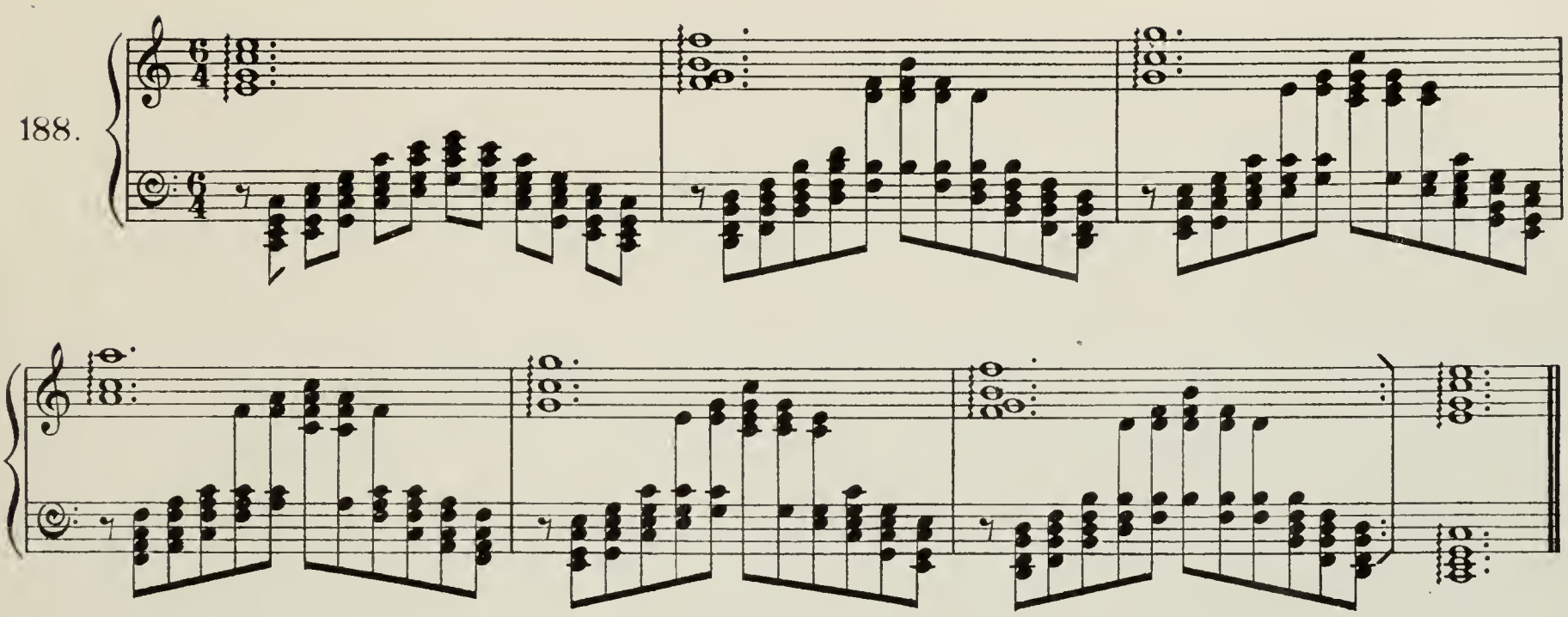
With the Right Hand.

187.



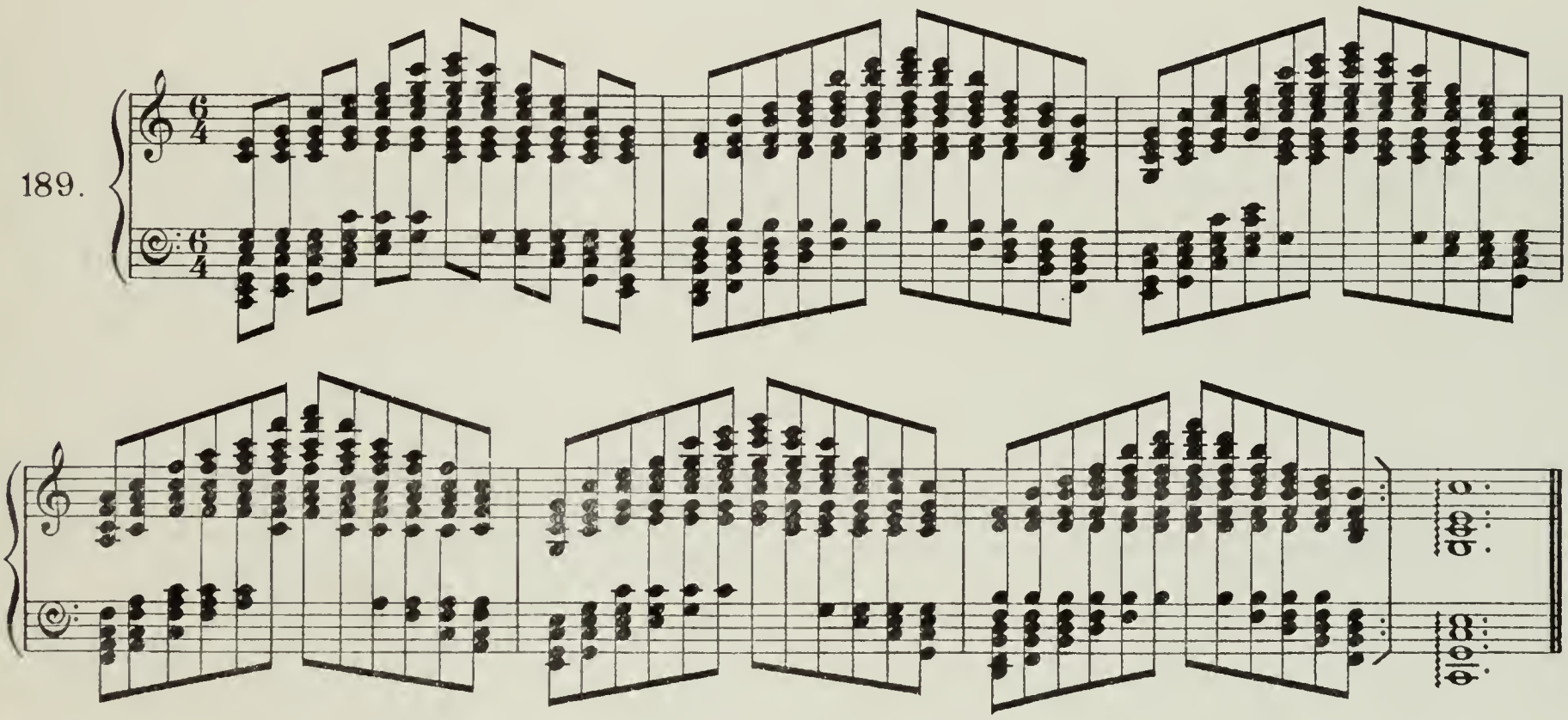
With the Left Hand.

188.



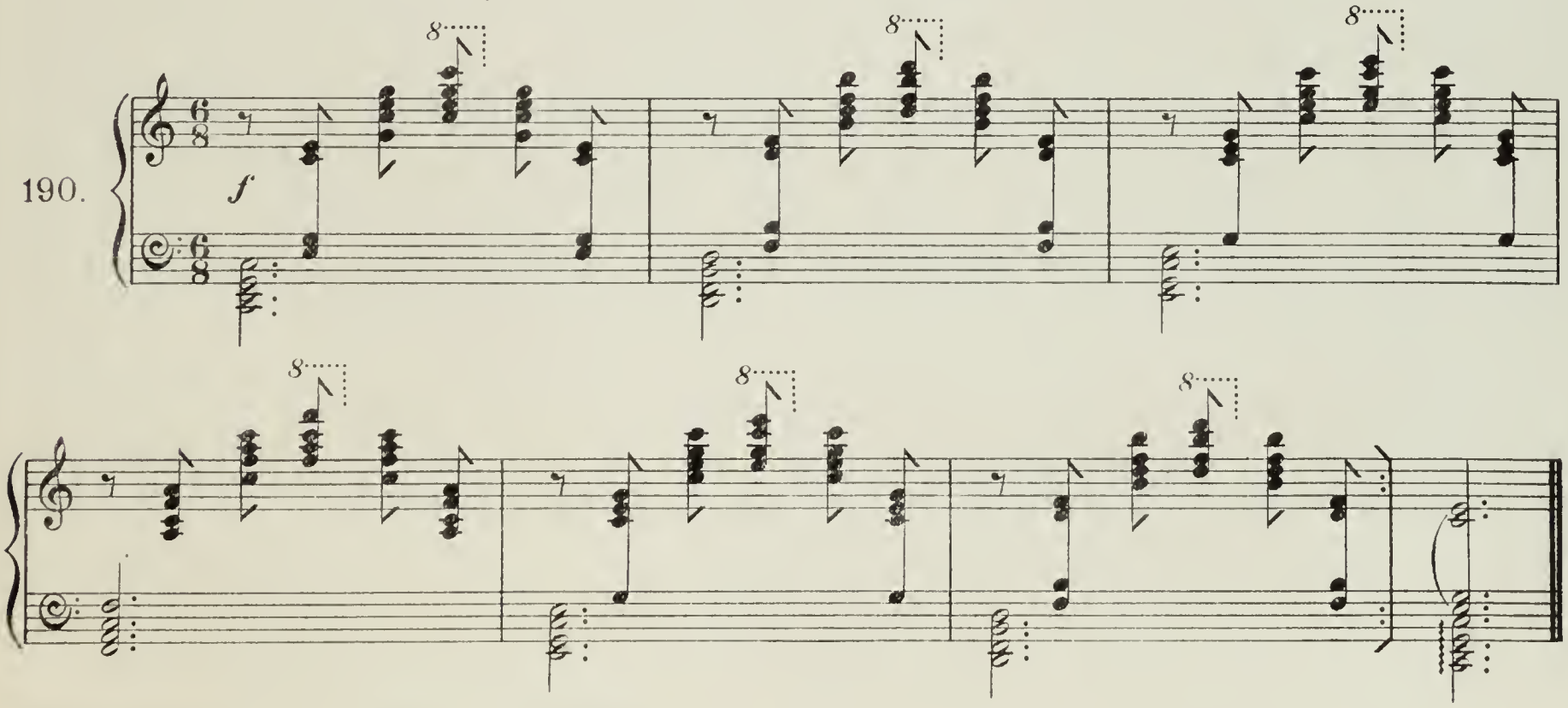
With both Hands.

189.



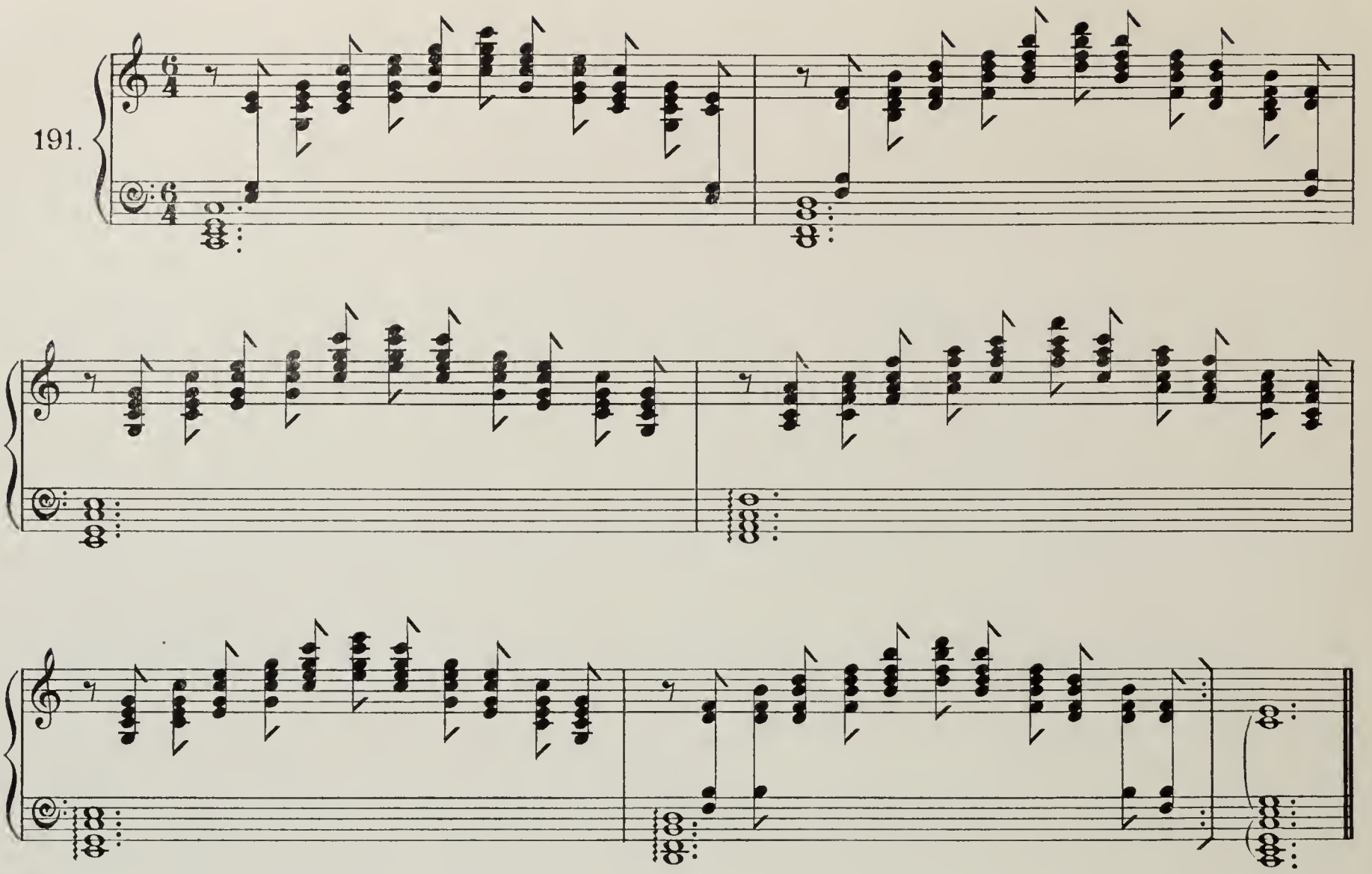
With both Hands alternately.

190.



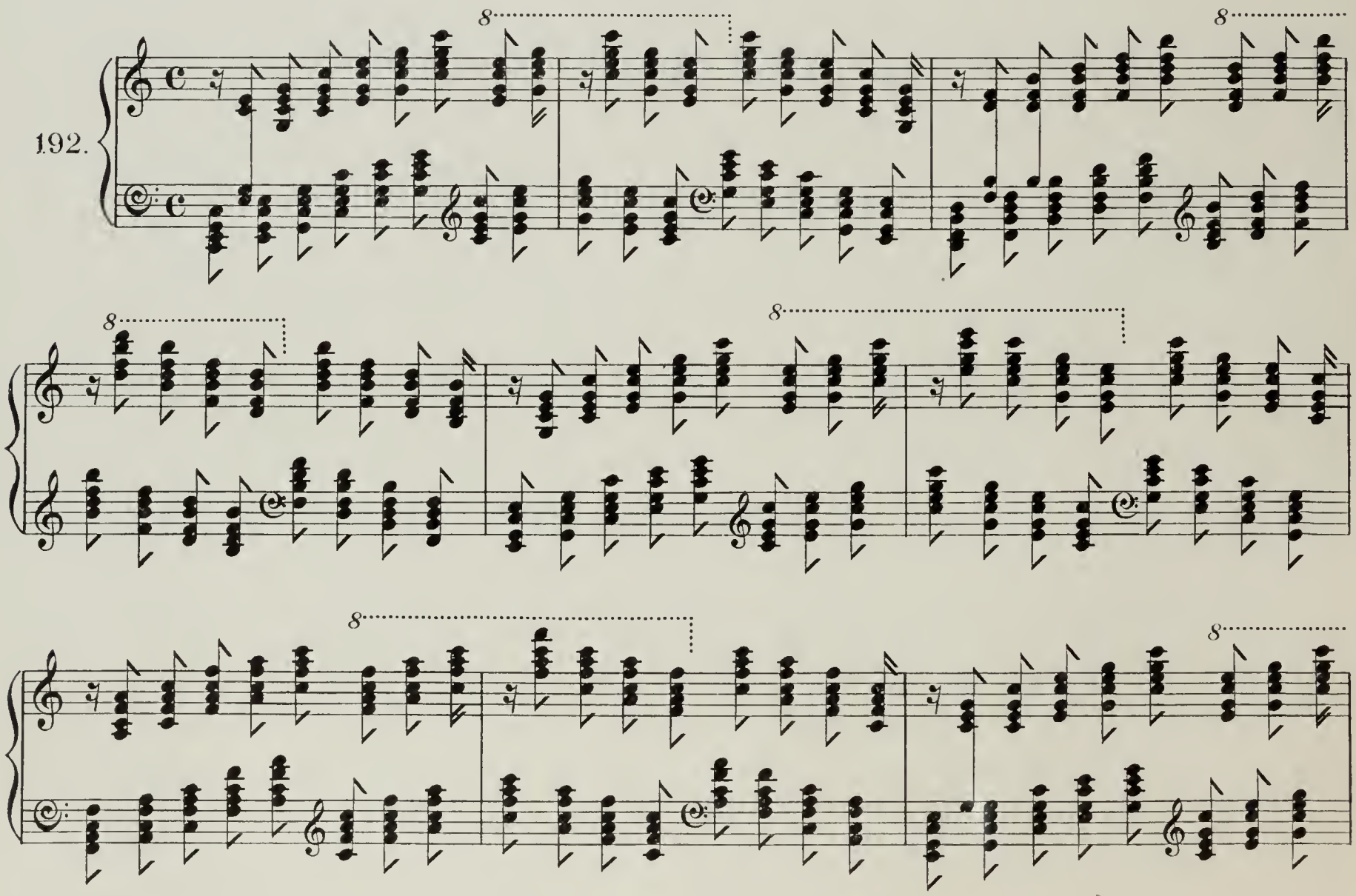
Extended.

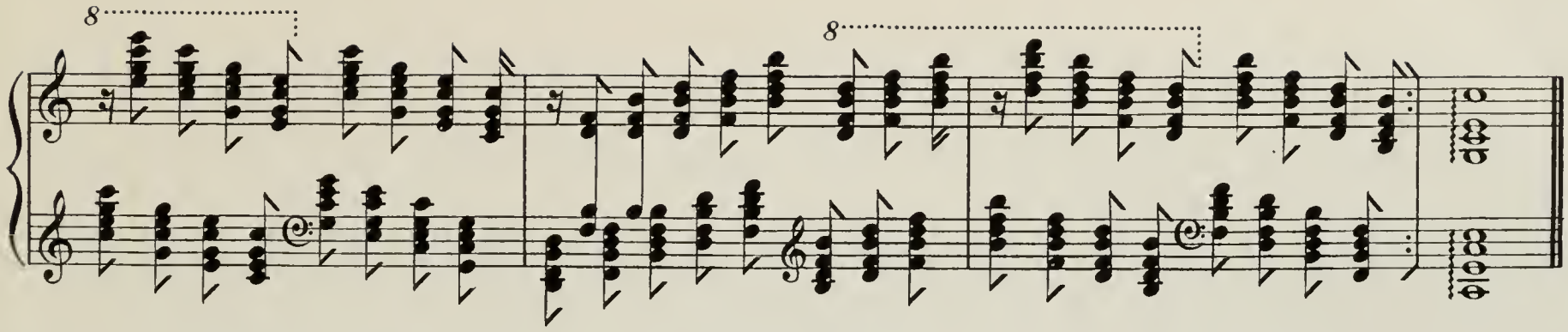
191.



SYNCOPATIONS.

192.

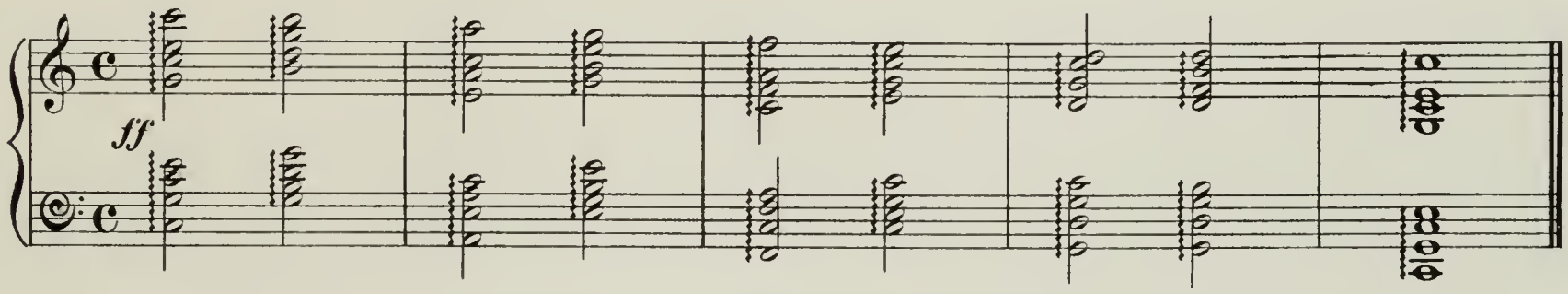




Largo.

Extended Chords.

193.

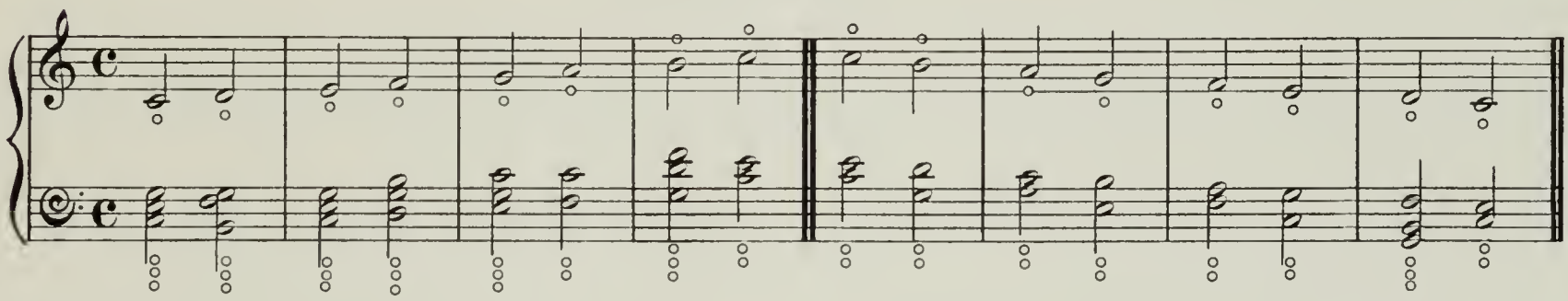


SONS HARMONIQUES.

HARMONIC SOUNDS.

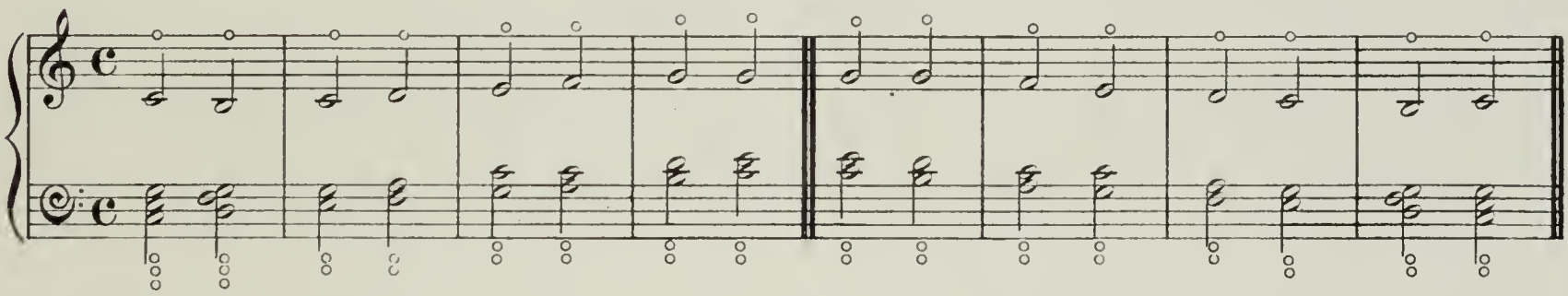
Scale in the Treble.

194.



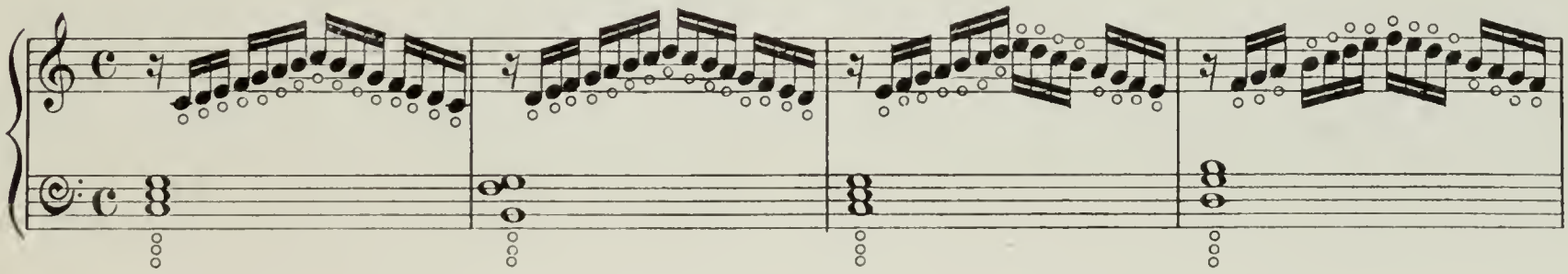
Scale in the Bass.

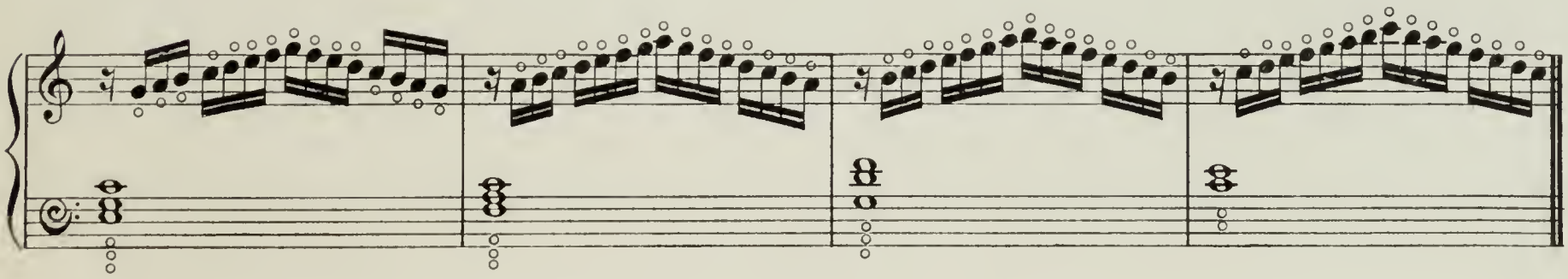
195.



With the Right Hand.

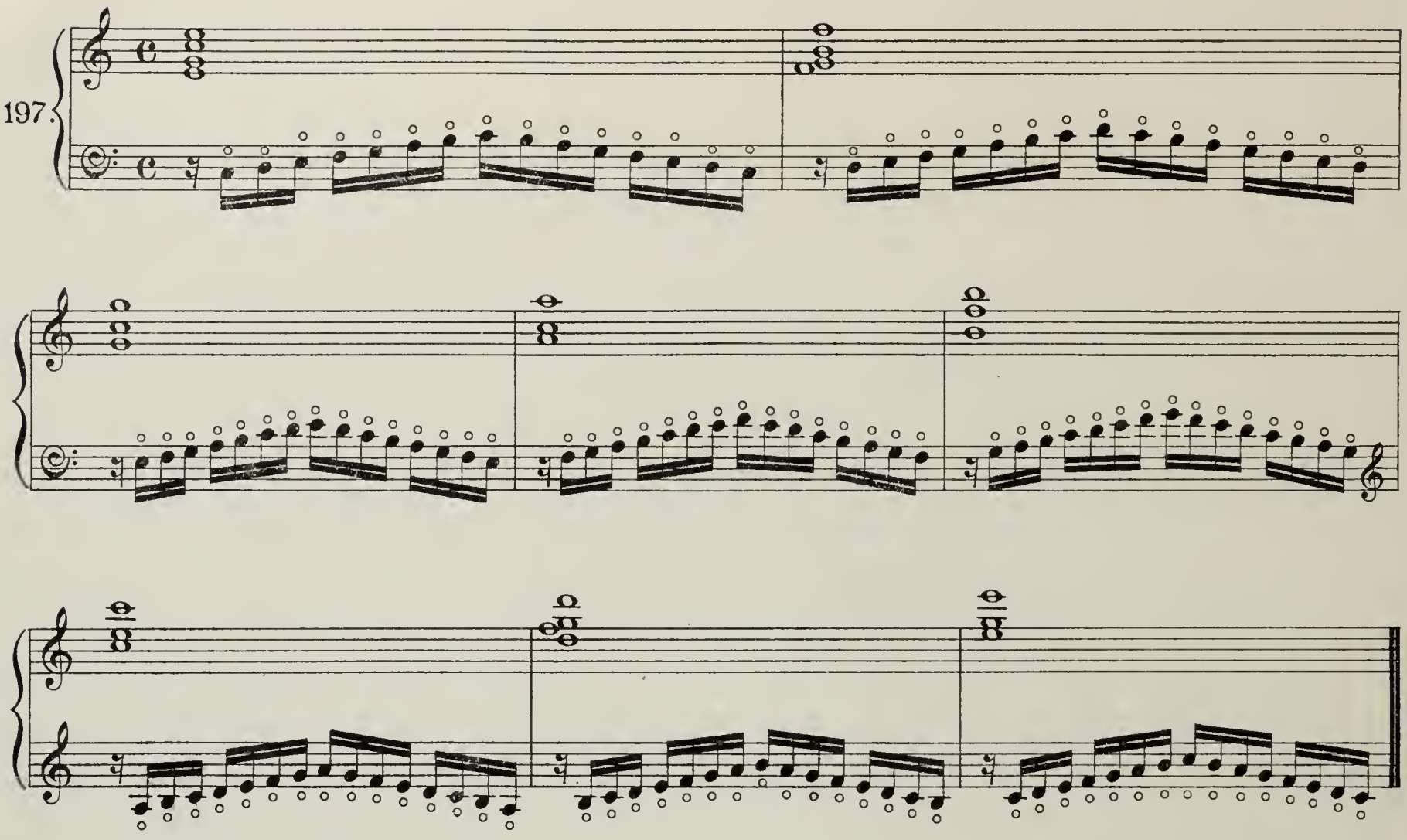
196.





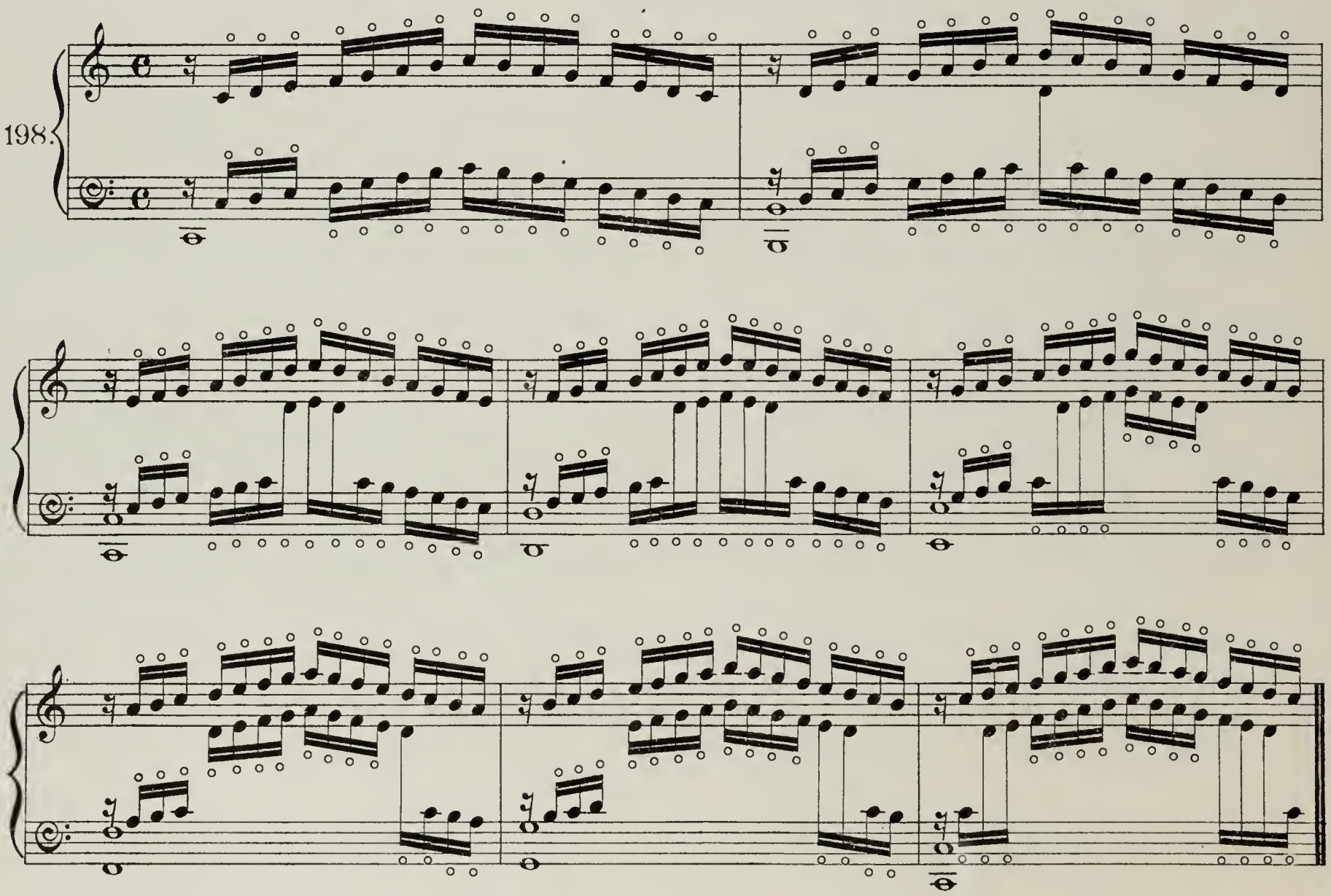
With the Left Hand.

197.



With both Hands.

198.



In Thirds—With the Left Hand.

199.

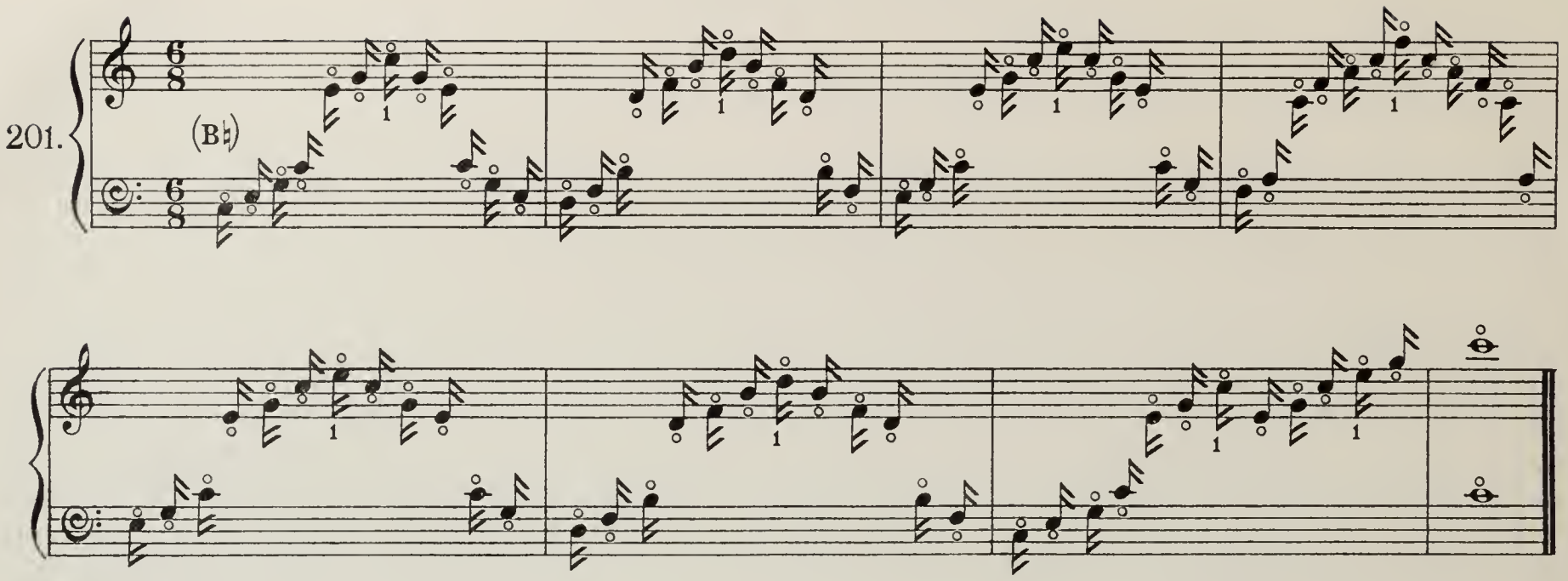
(B♭)

With both Hands.

200.

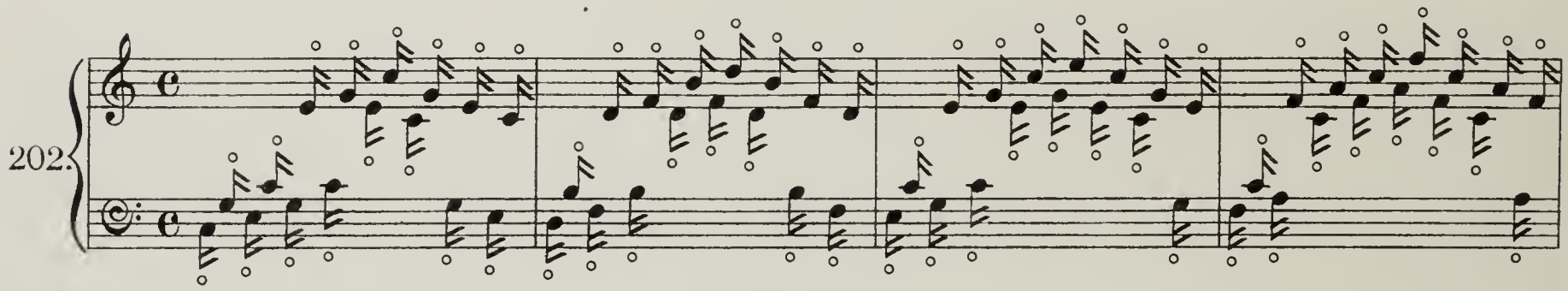
With both Hands alternately.

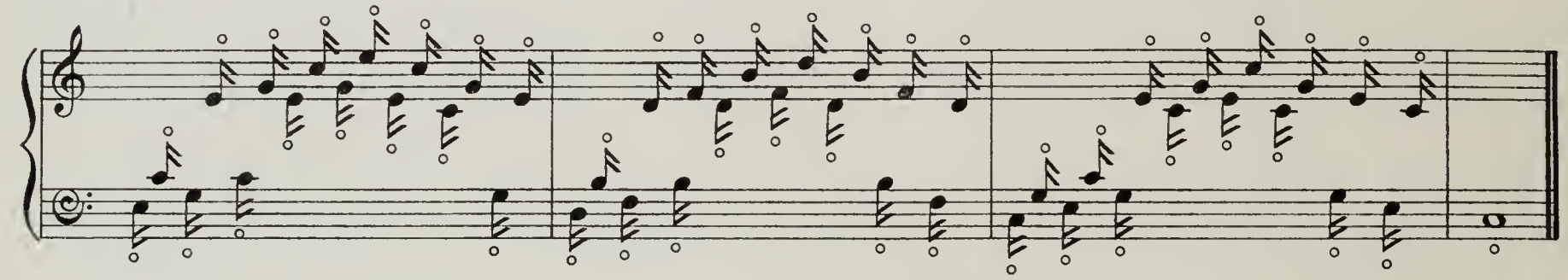
201.



With both Hands alternately— A Fifth apart.

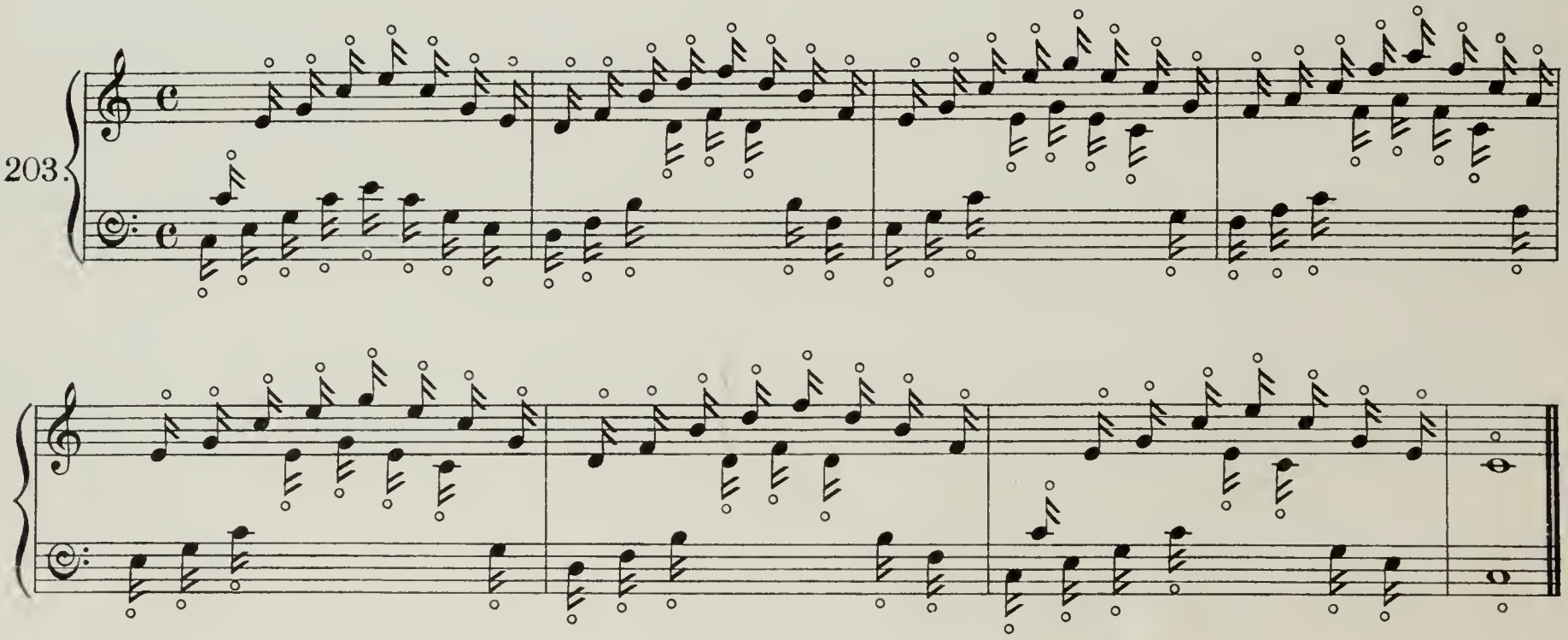
202.





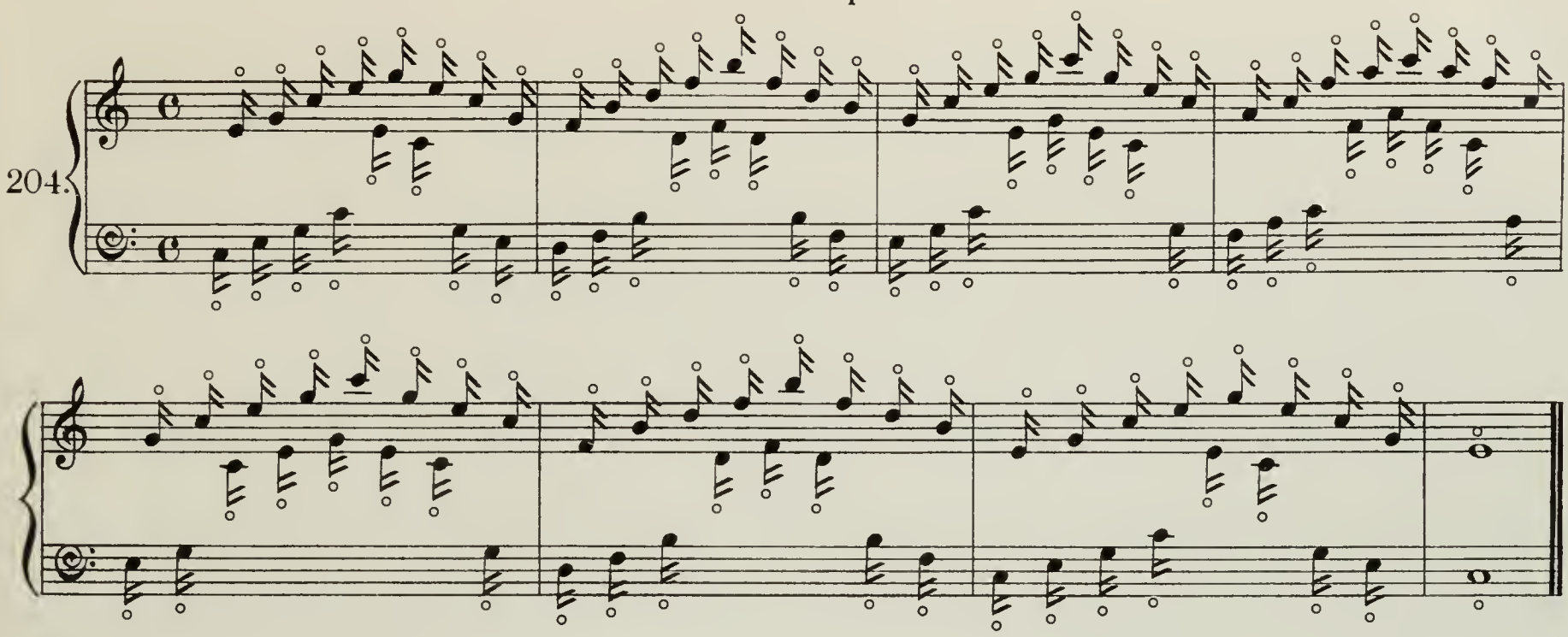
An Octave apart.

203.



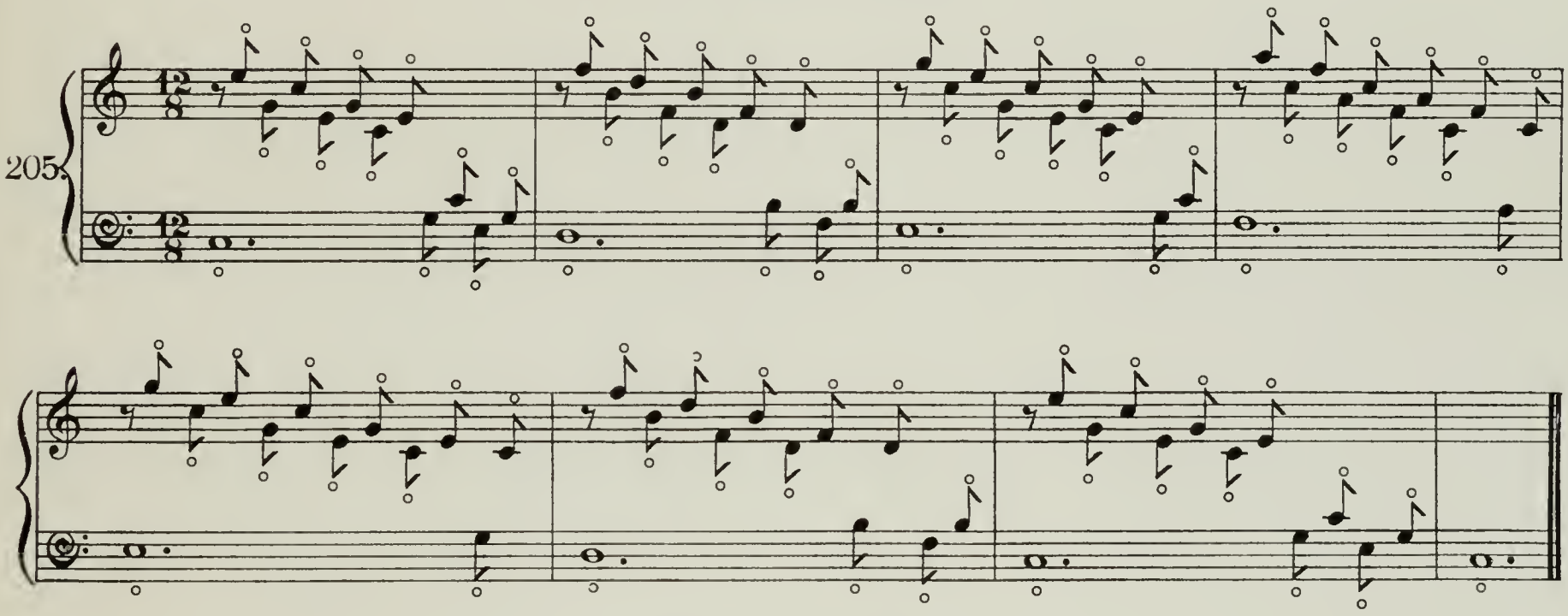
A Tenth apart.

204.



With both Hands alternately.

205.

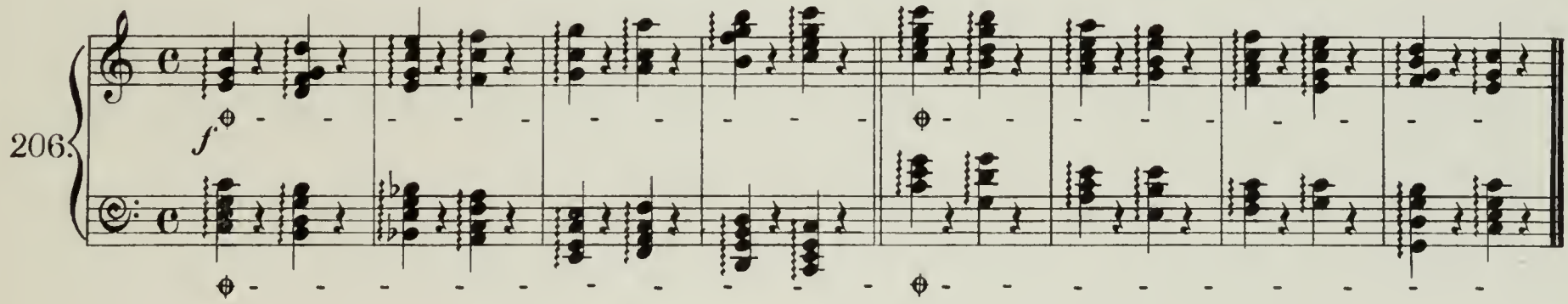


SONS ÉTOUFFÉS.

STIFLED SOUNDS.

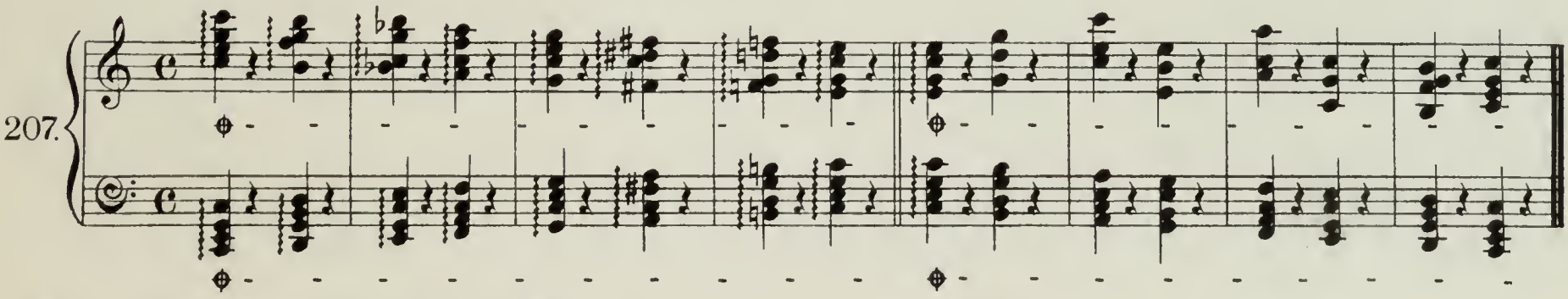
Scale in the Treble.

206.



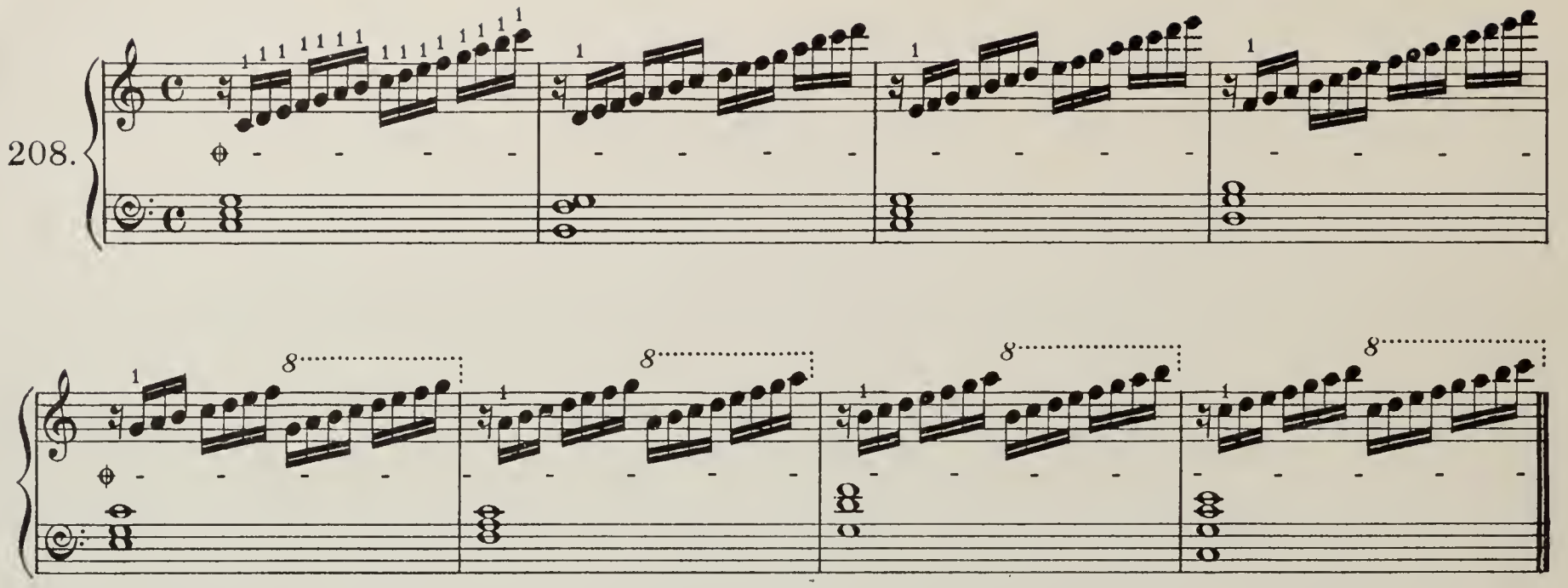
Scale in the Bass.

207.

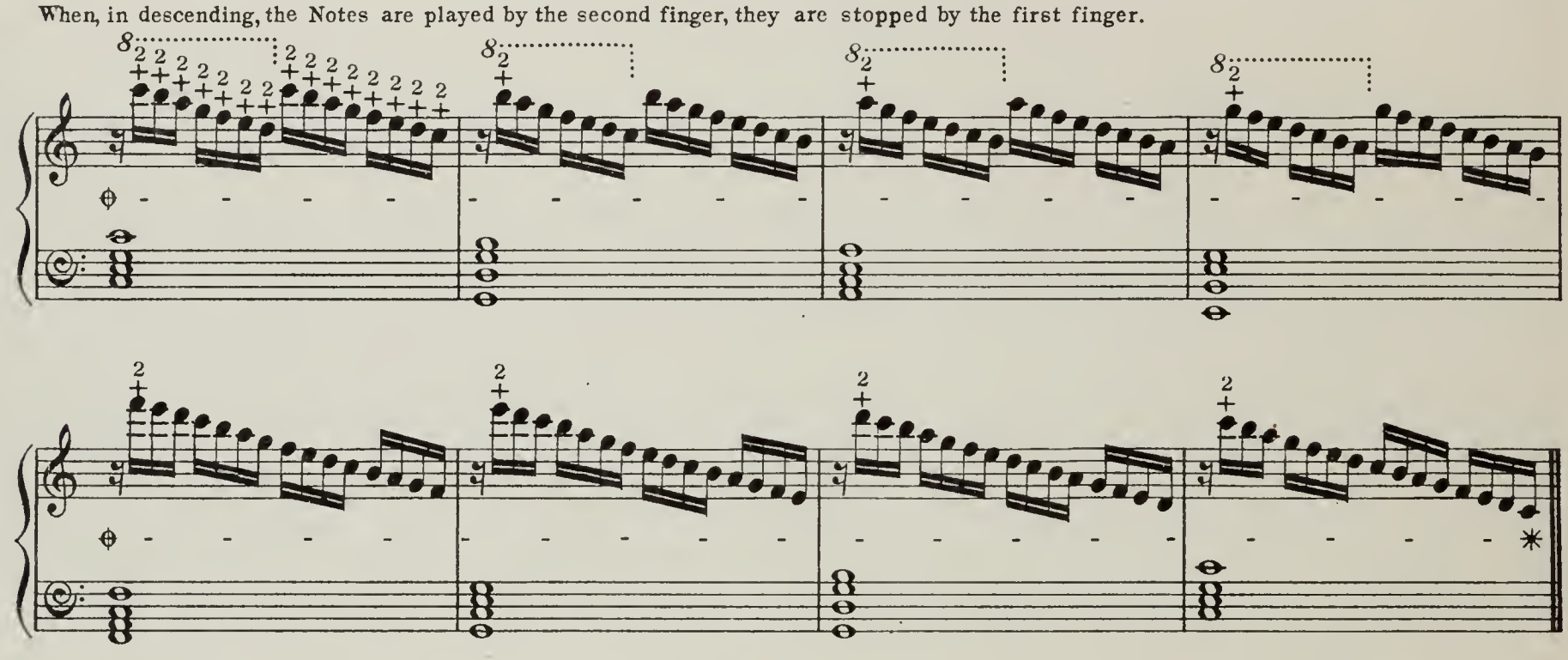


Scale_ with the right Hand.

208.

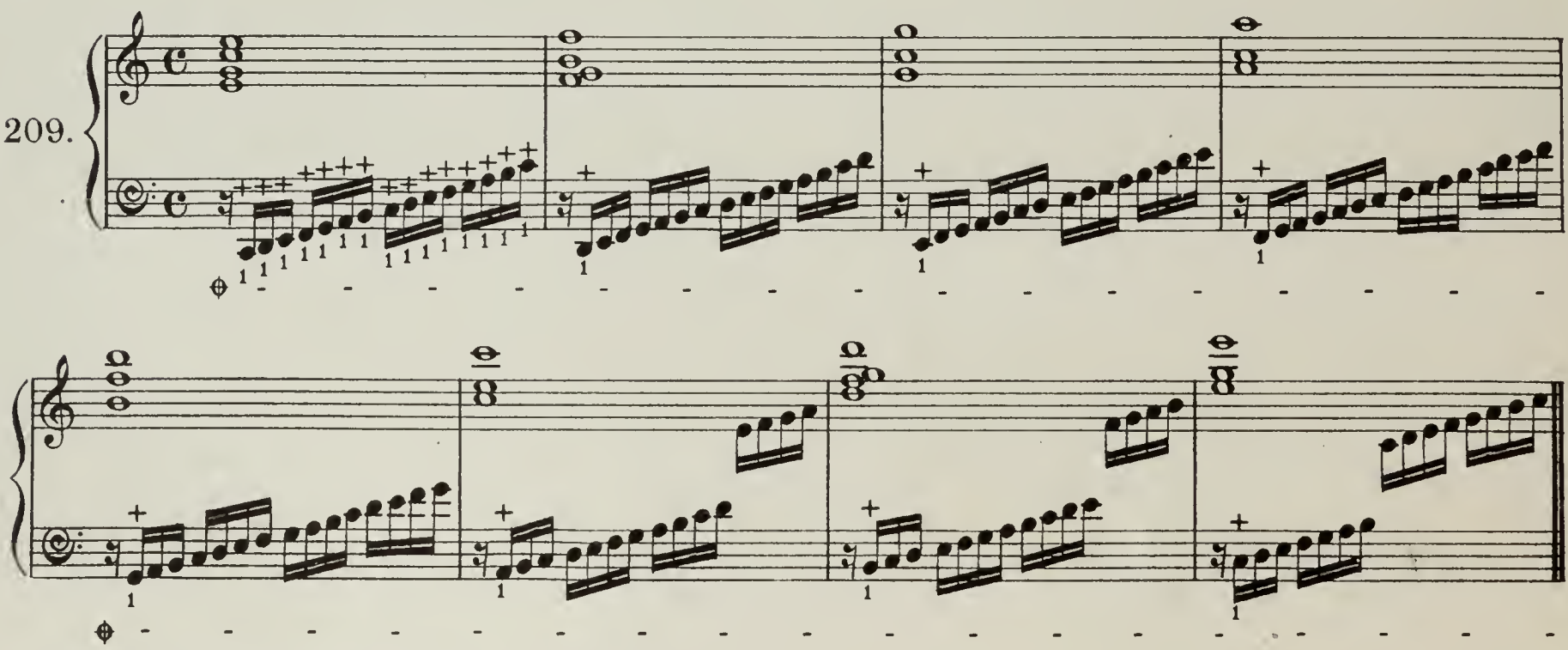


When, in descending, the Notes are played by the second finger, they are stopped by the first finger.



With the Left Hand.

209.

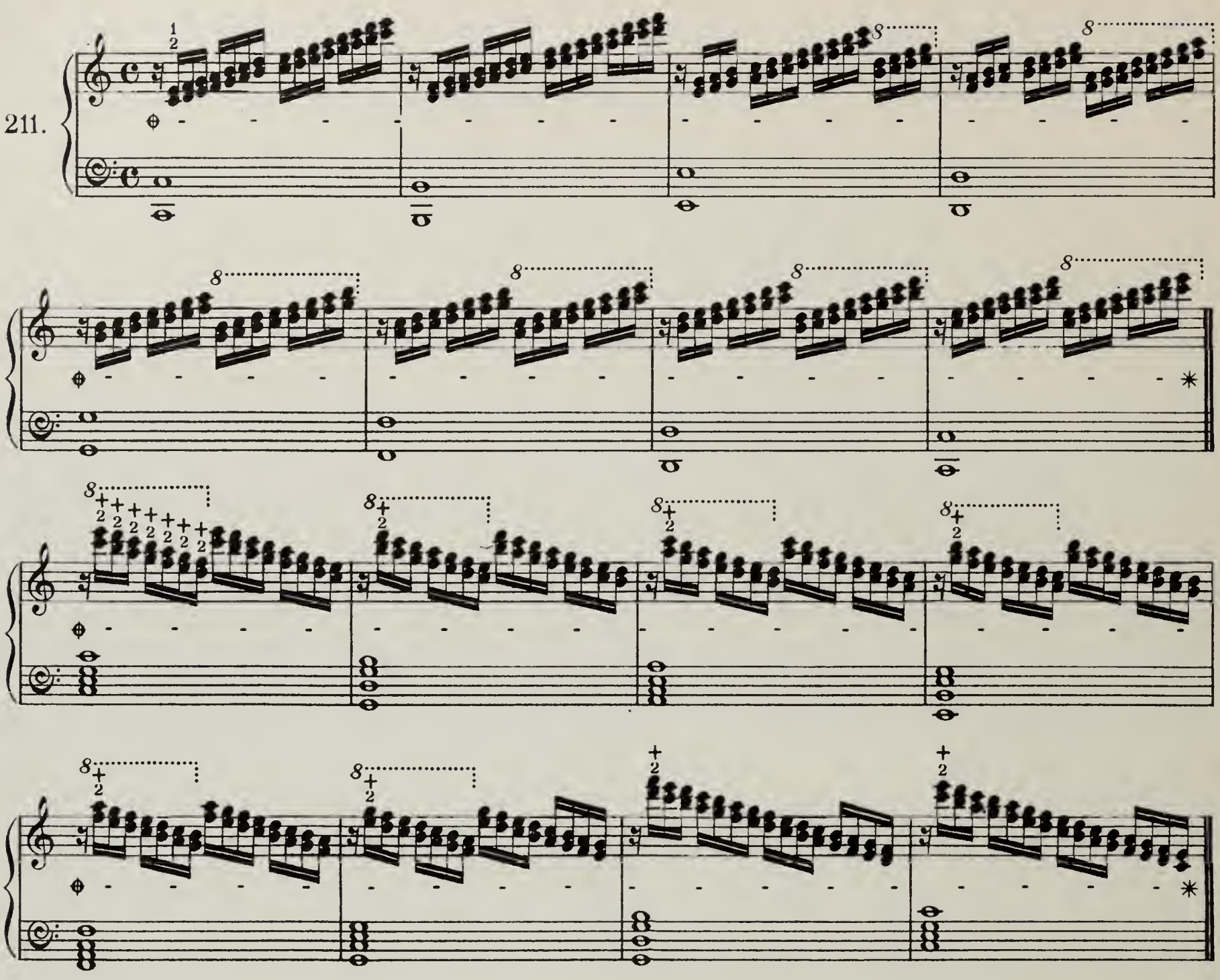


With both Hands in Octaves.

210.

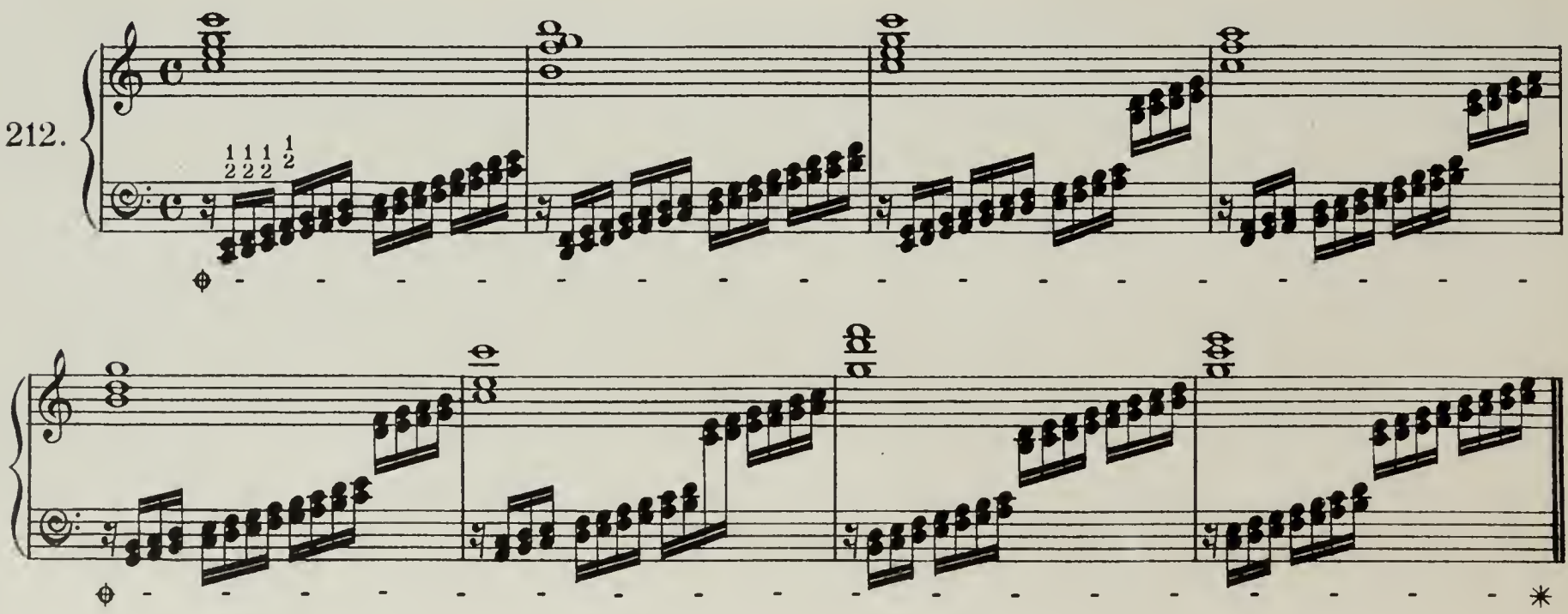
In Thirds_ with the right Hand.

211.



With the Left Hand.

212.



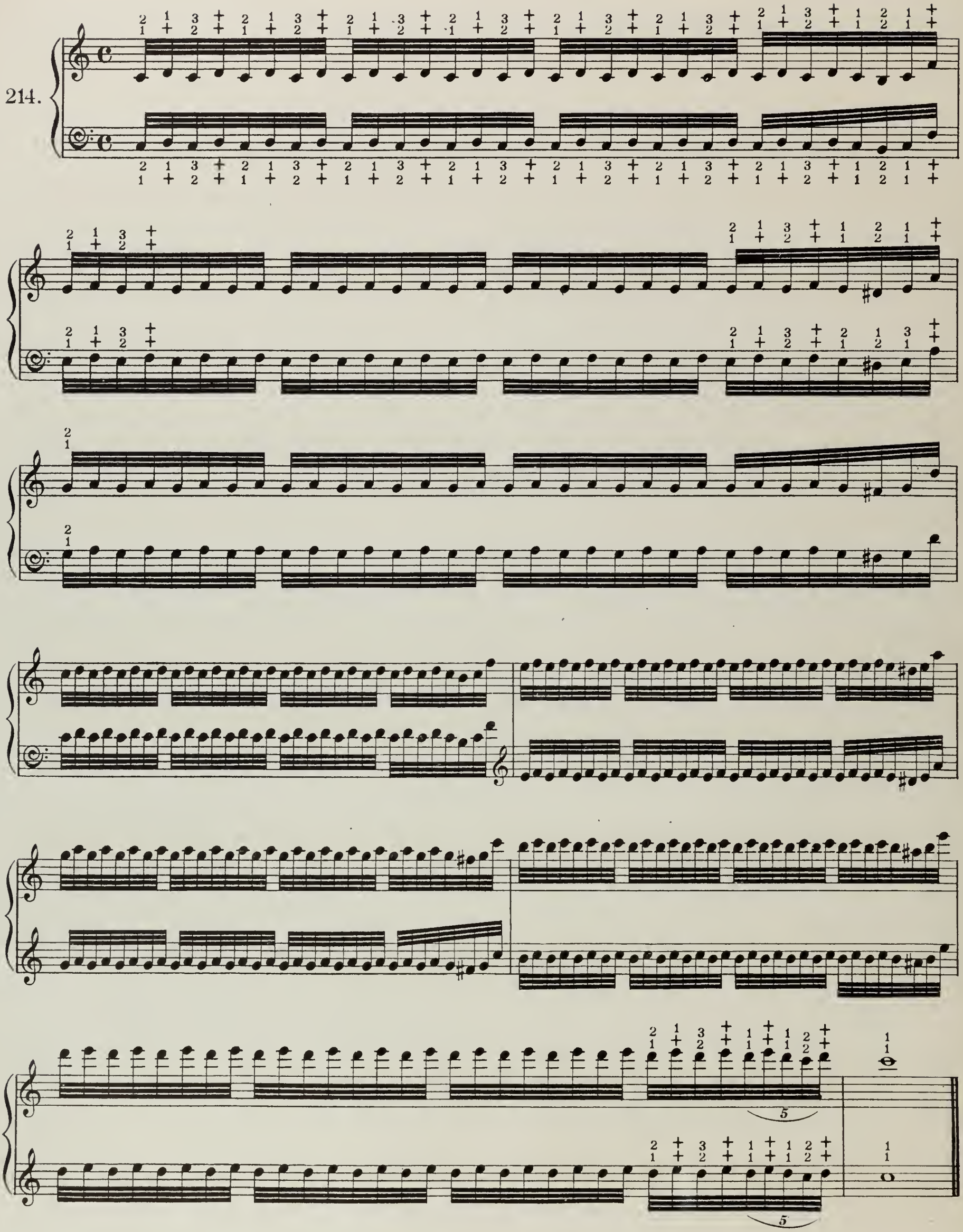
With both Hands.

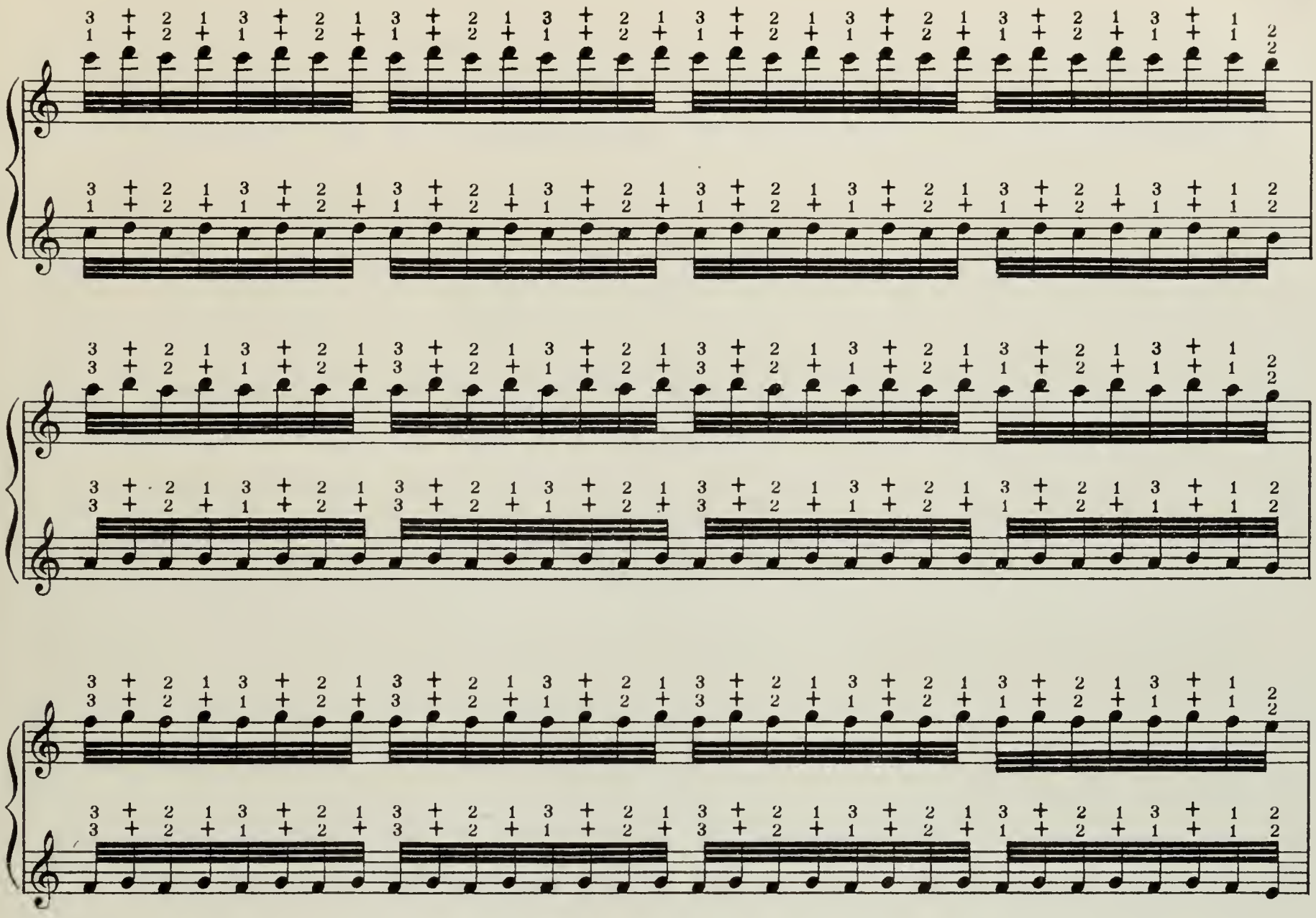
213.

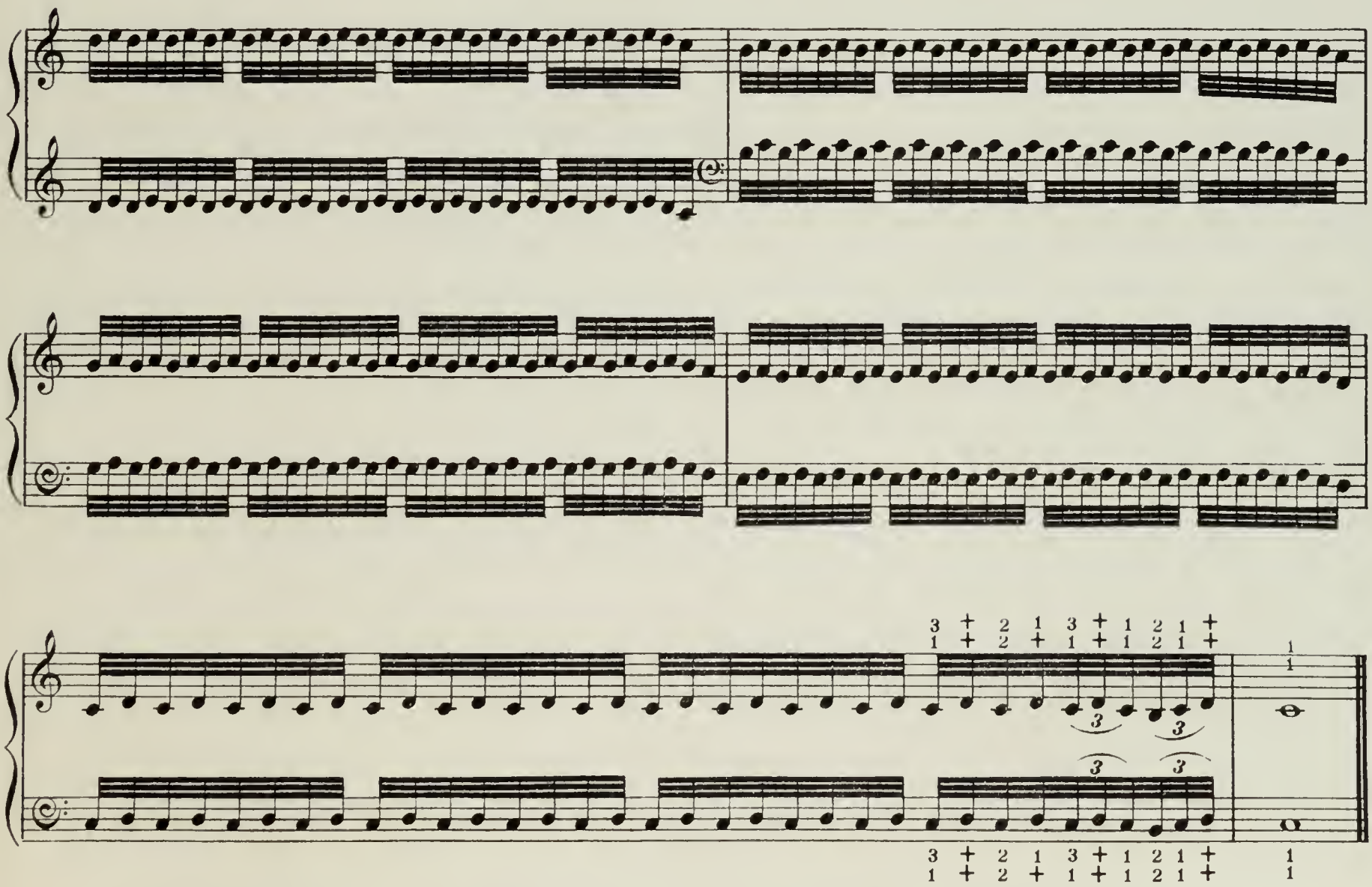
THE SHAKE.

Preparatory Exercise, with the accent on the principal Note.

214.





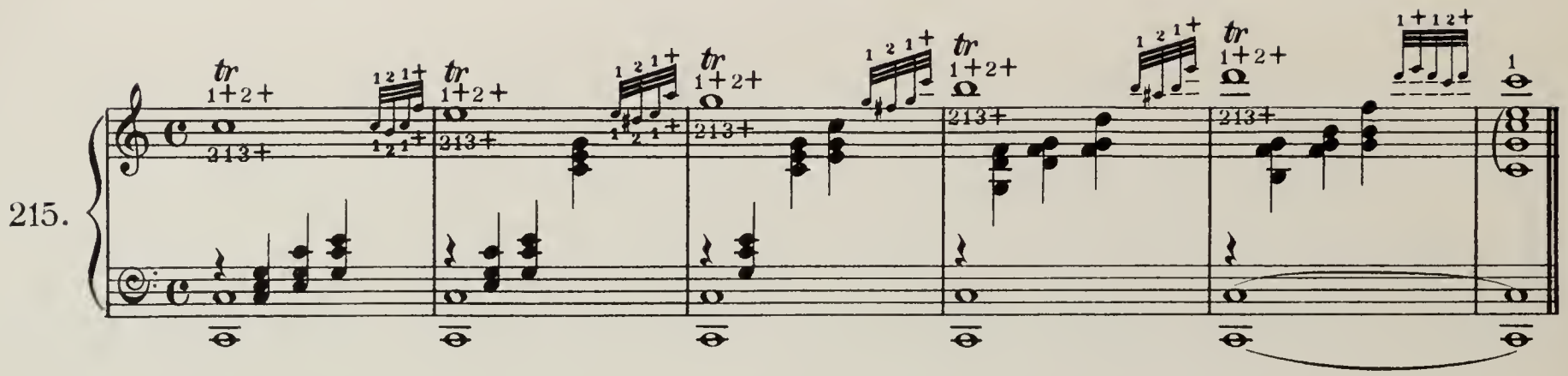


Technical Exercises for the Harp. John Thomas.

Shake_ with the accent on the principal Note.

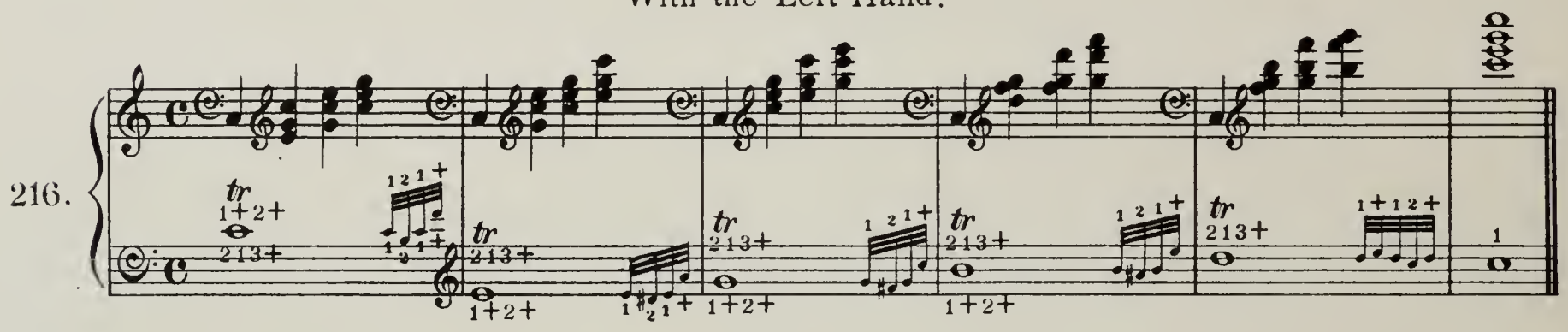
With the Right Hand.

215.



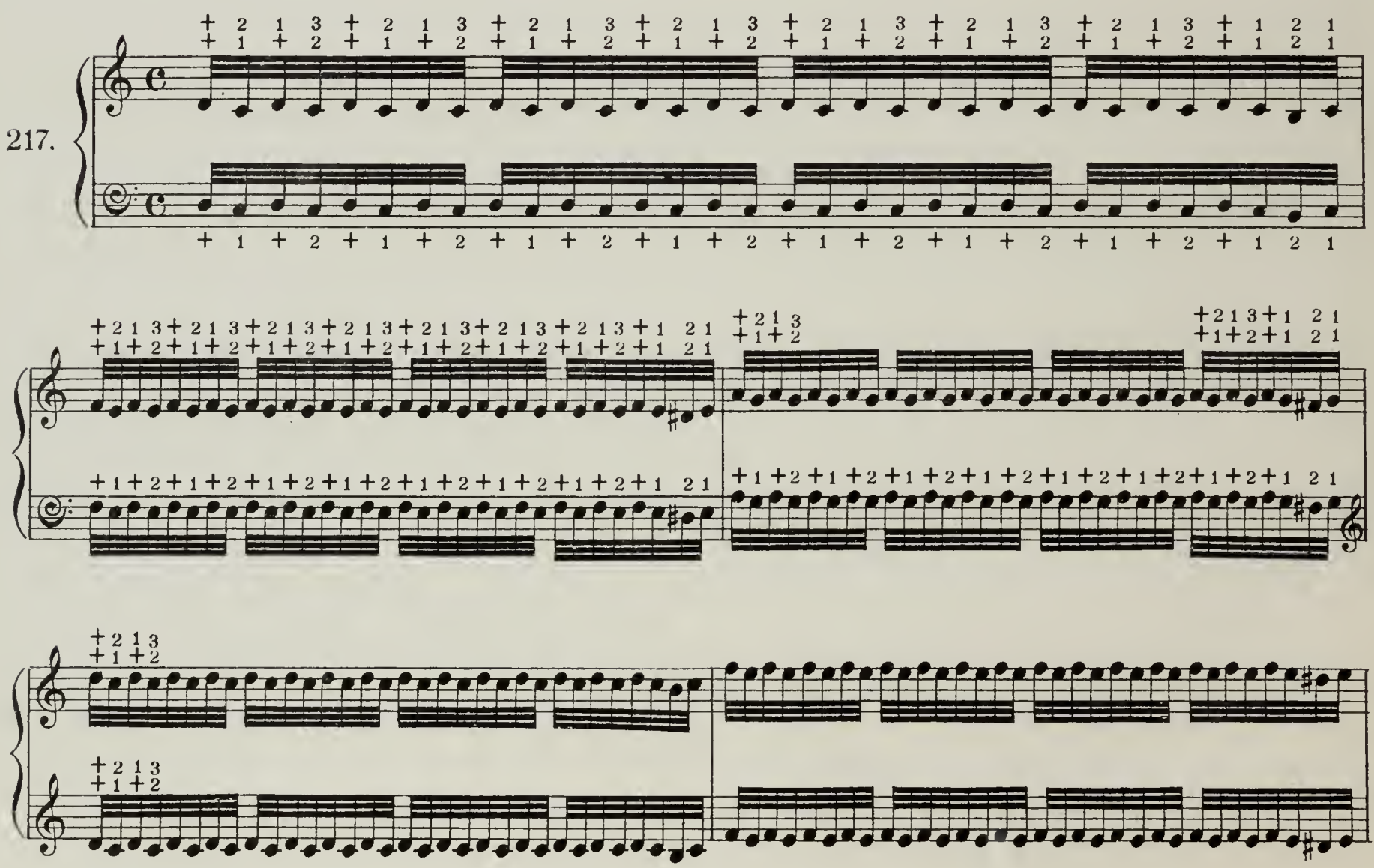
With the Left Hand.

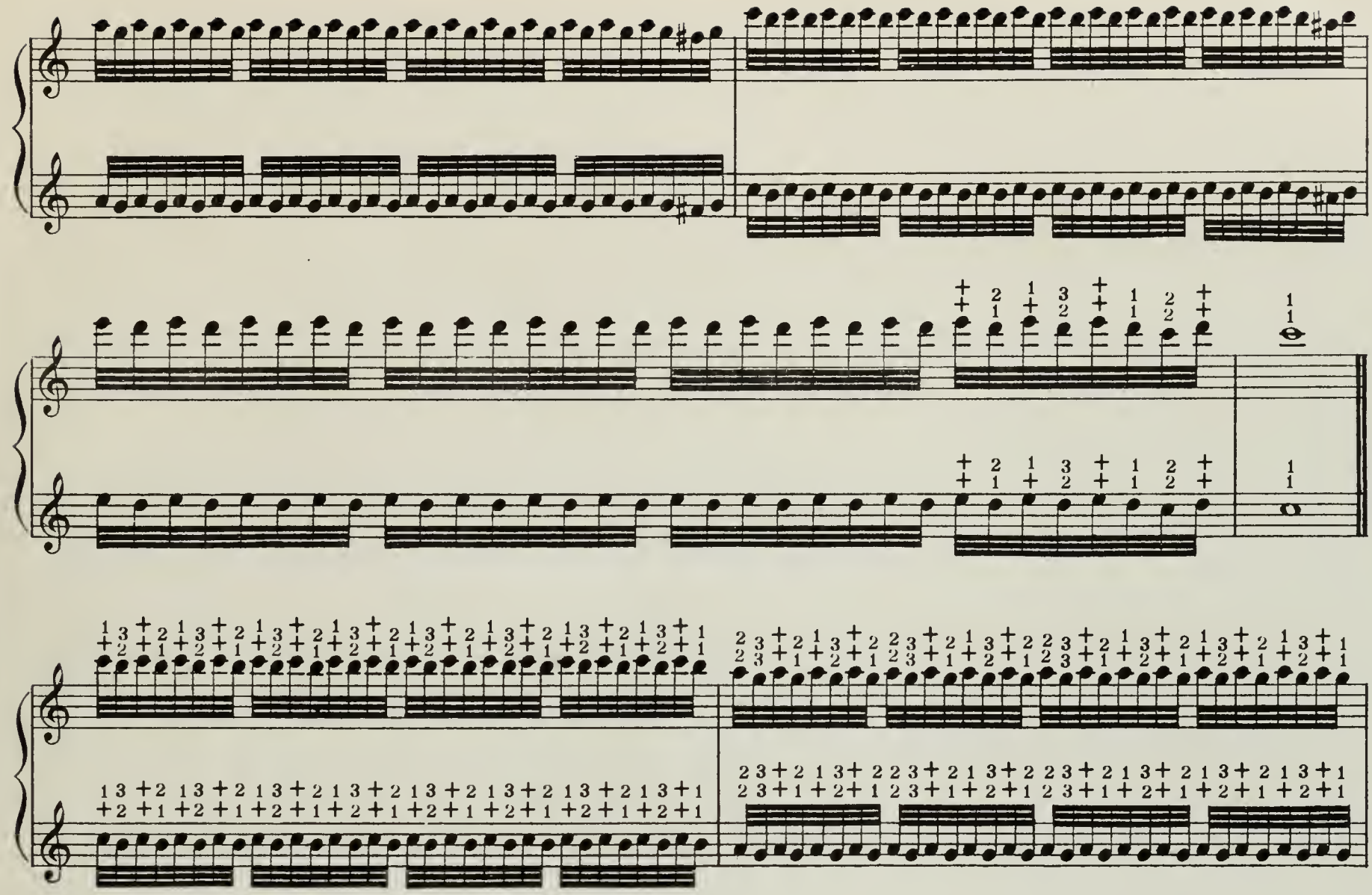
216.

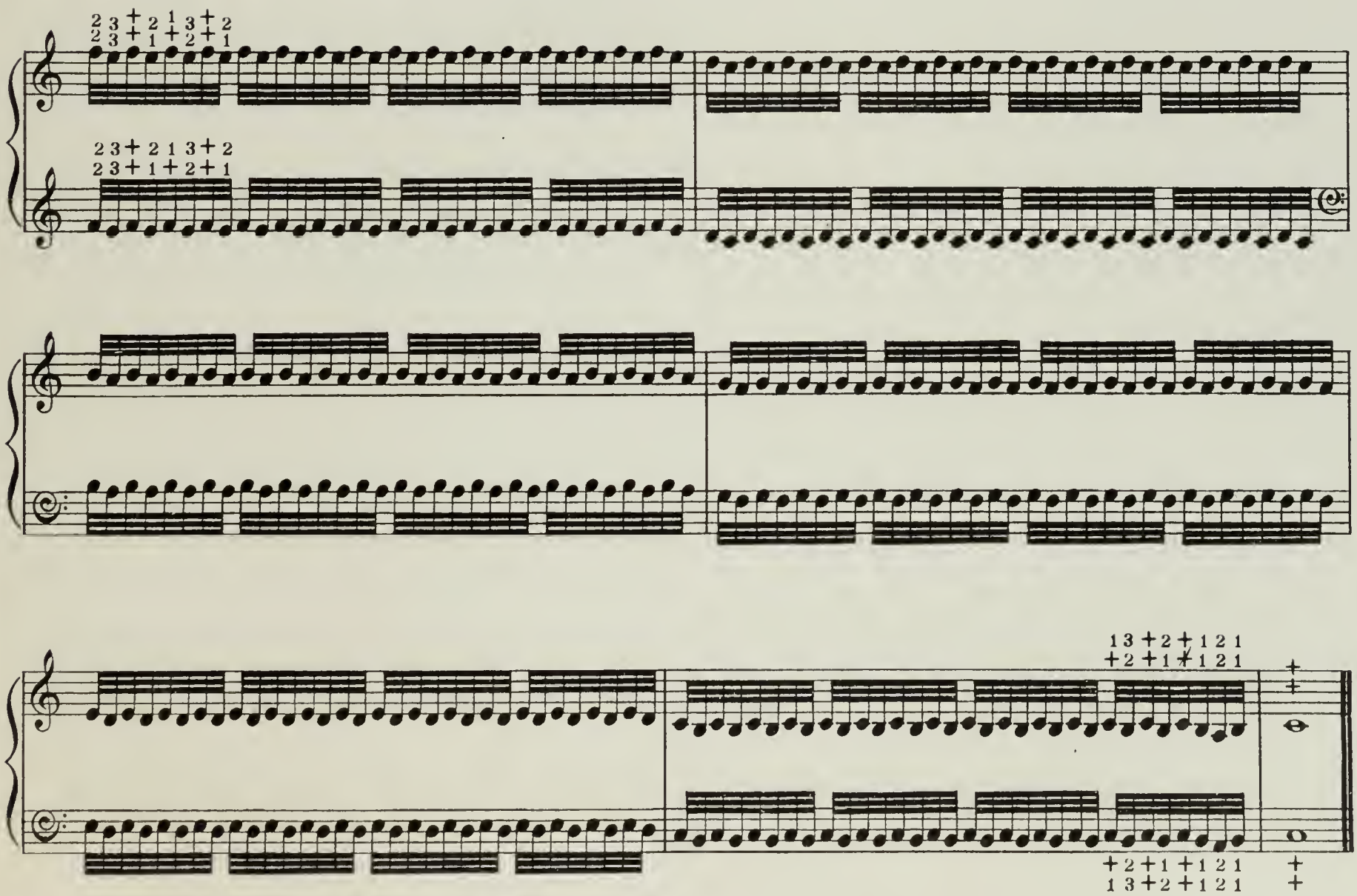


With the accent on the subsidiary Note.

217.





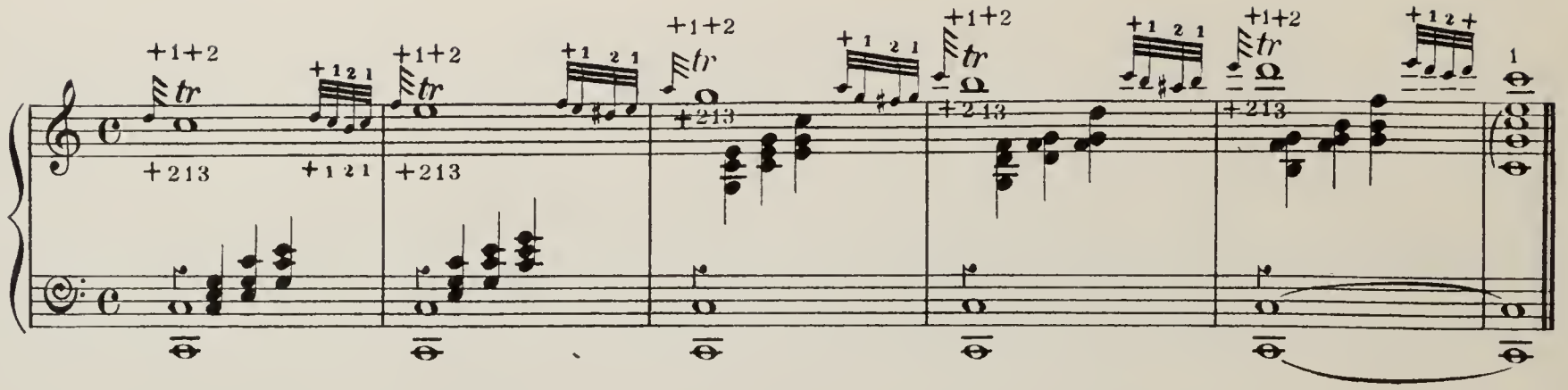


Technical Exercises for the Harp. John Thomas.

With the accent on the subsidiary Note.

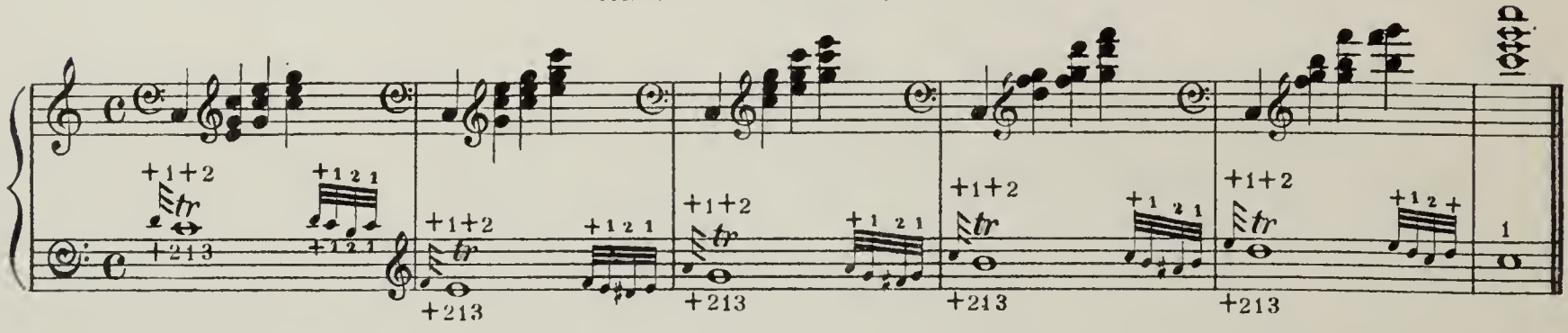
With the Right Hand.

218.



With the Left Hand.

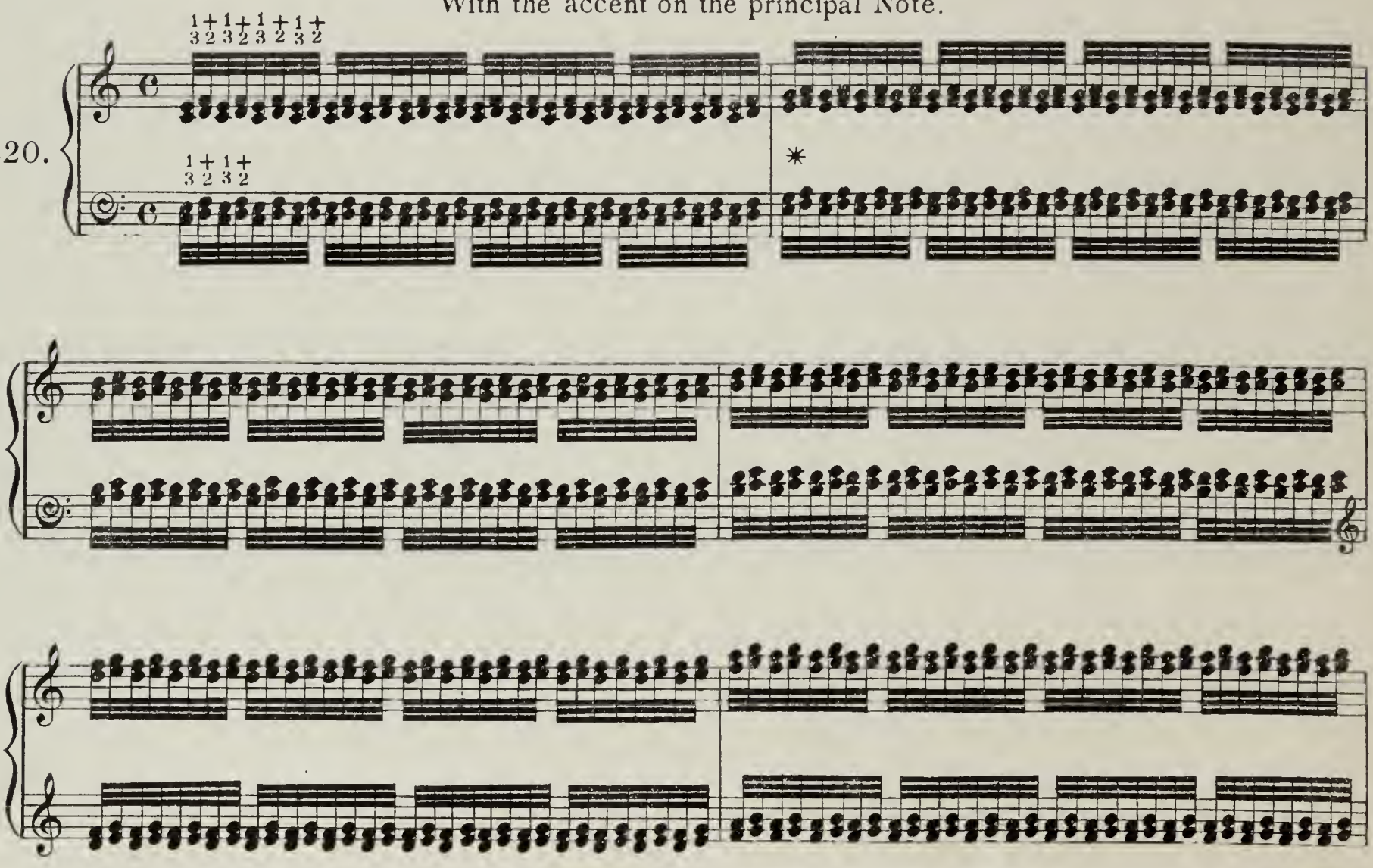
219.



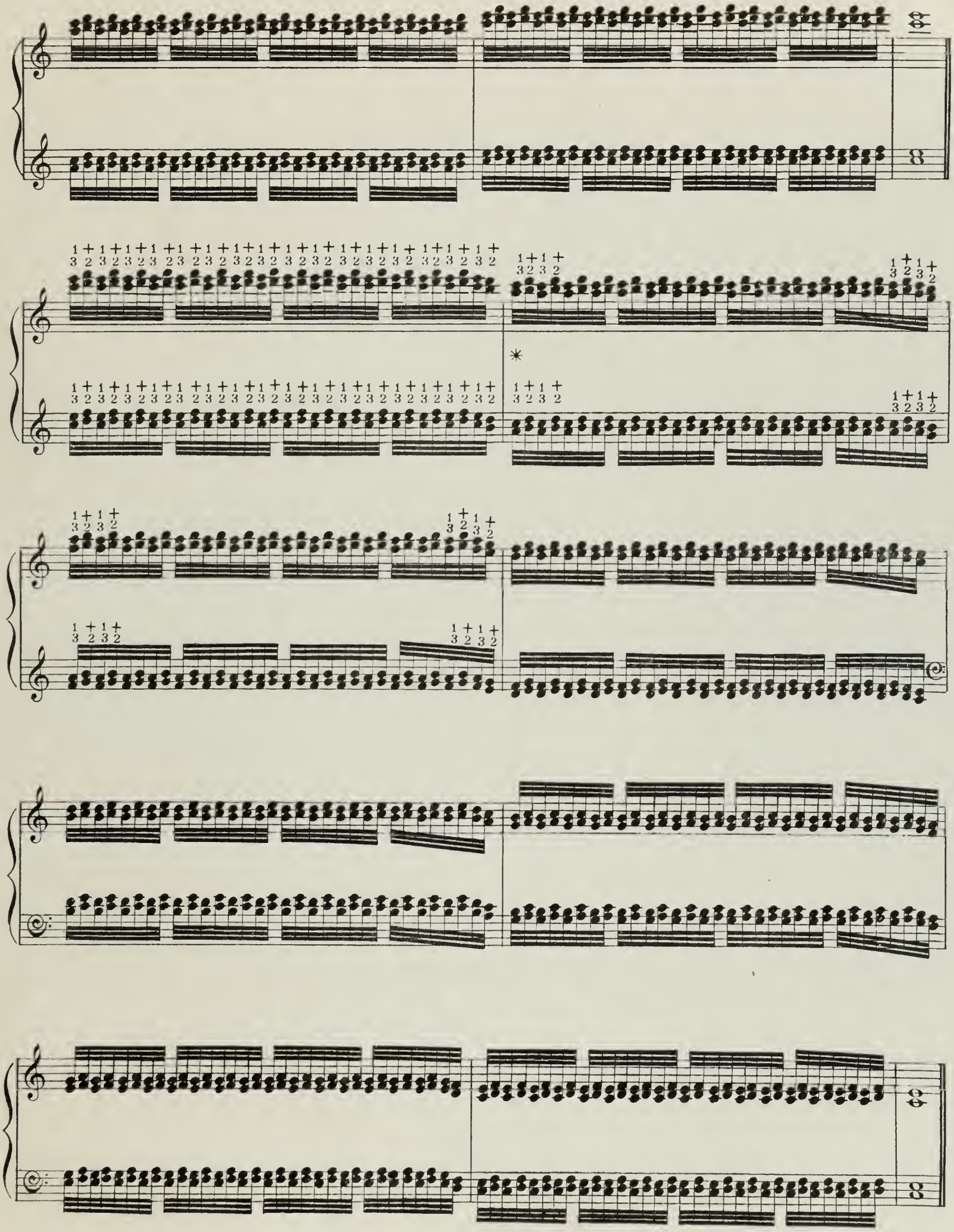
Shake in Thirds — Preparatory Exercise.

With the accent on the principal Note.

220.



* In ascending to the new position, the third finger is to be fixed in advance.

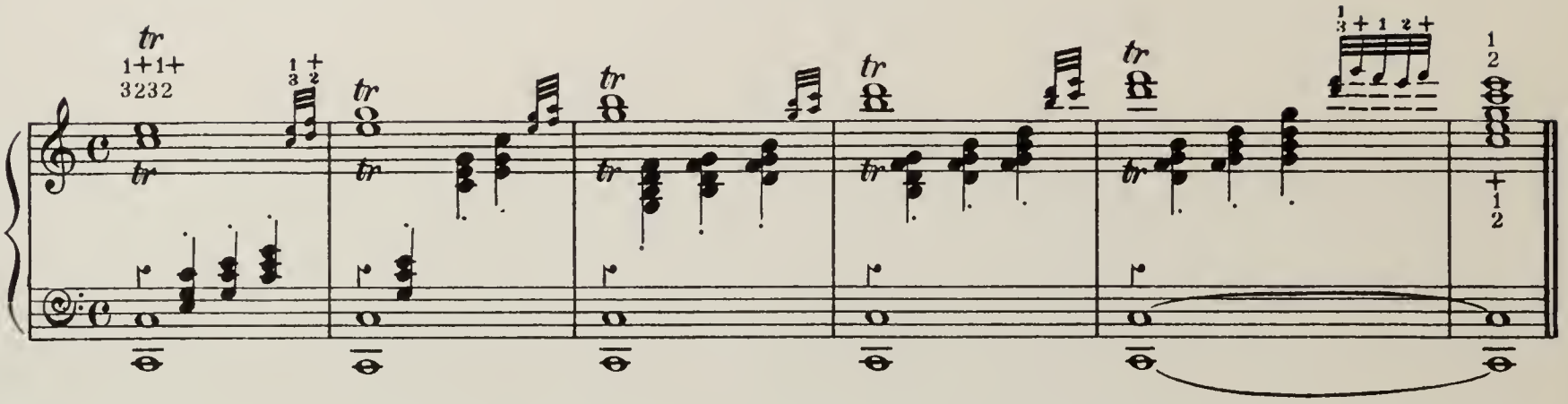


* In descending to the next position, the thumb is to be fixed in advance.

Skake in Thirds — With the accent on the principal Note.

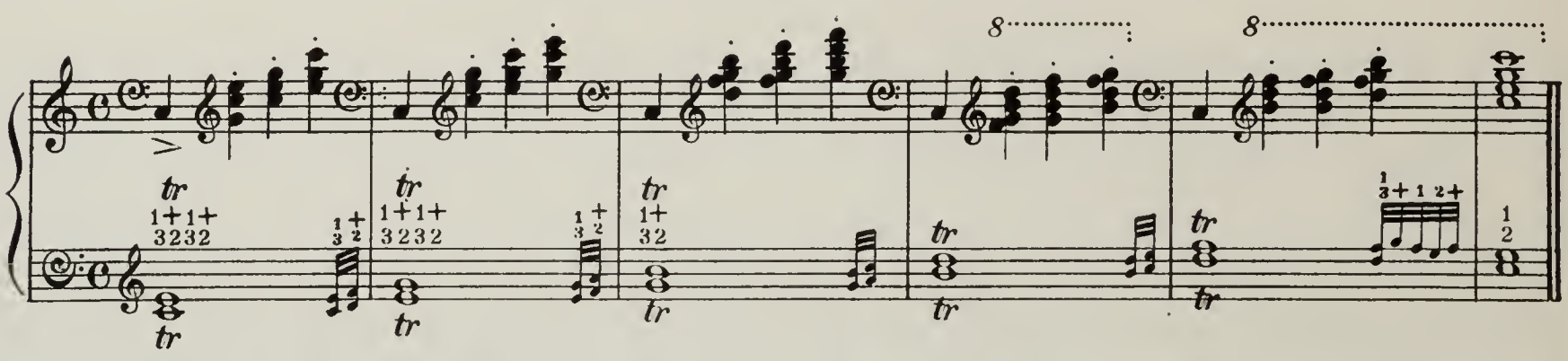
With the Right Hand.

221.



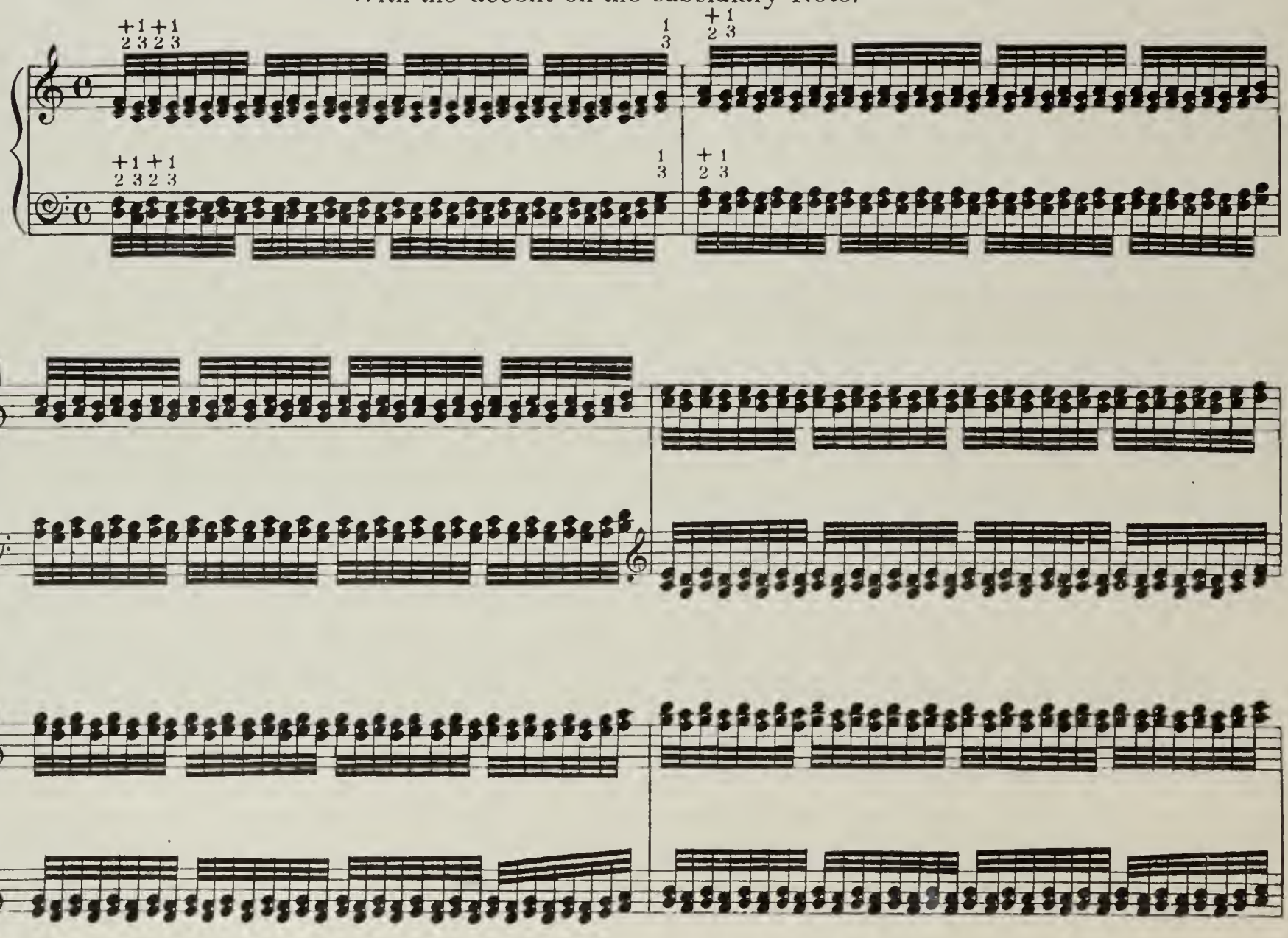
With the Left Hand.

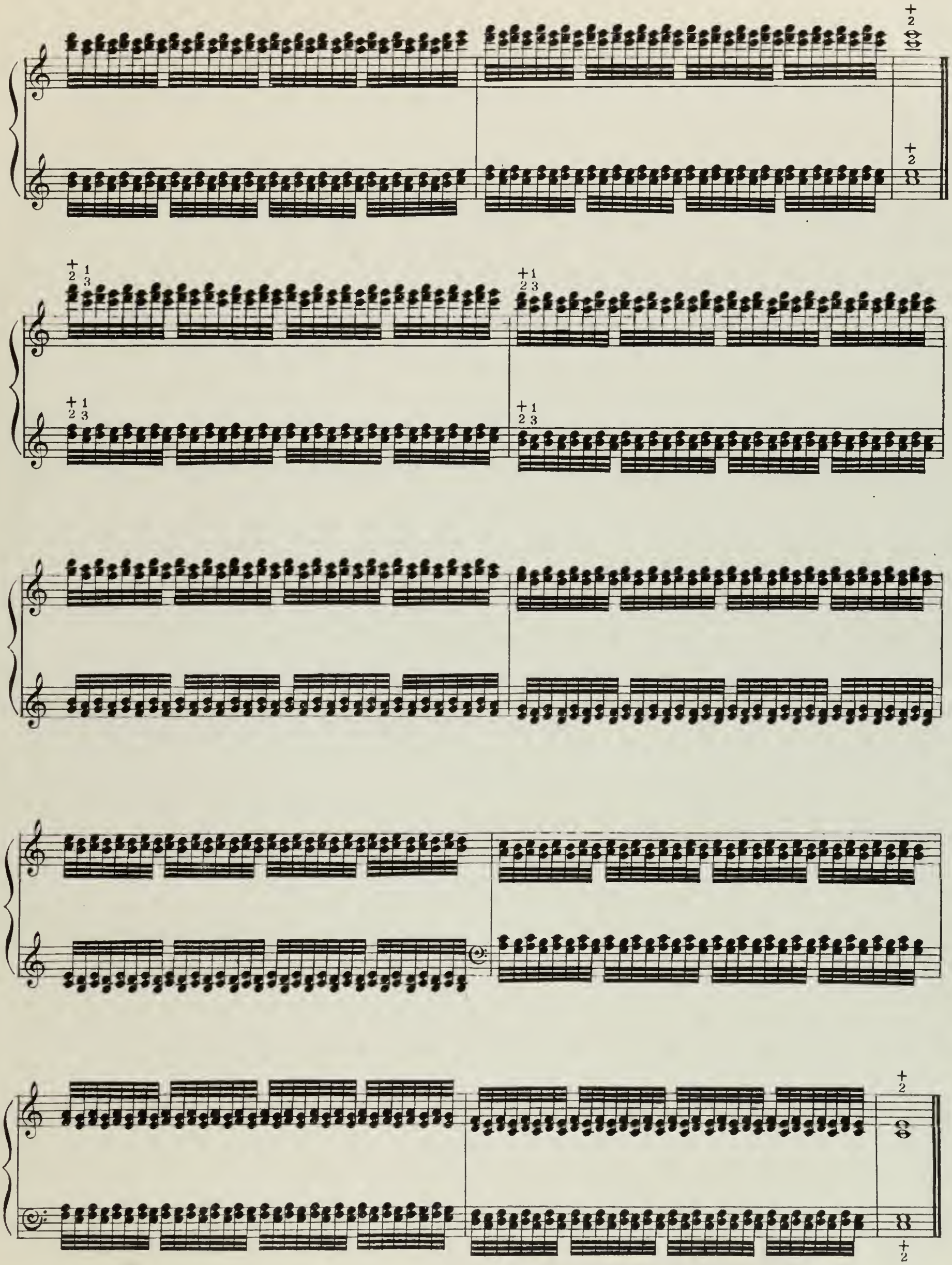
222.



With the accent on the subsidiary Note.

223.

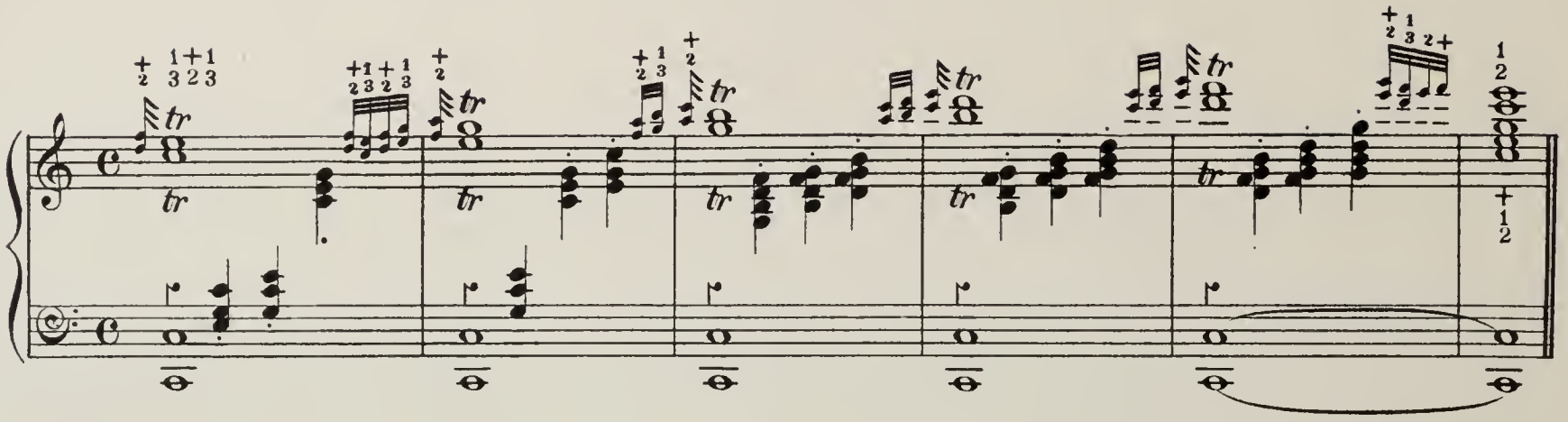




Shake with the accent on the subsidiary Note.

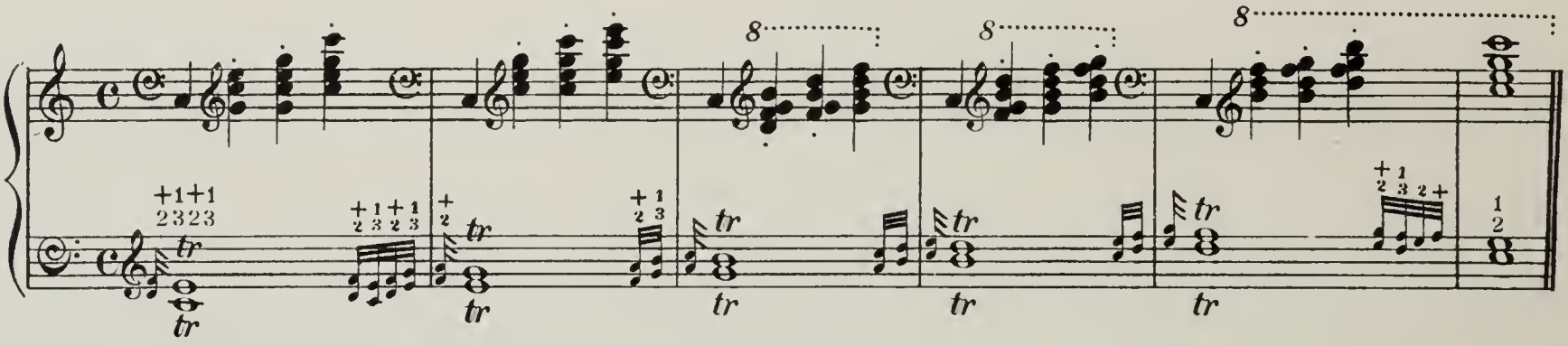
With the Right Hand.

224.



With the Left Hand.

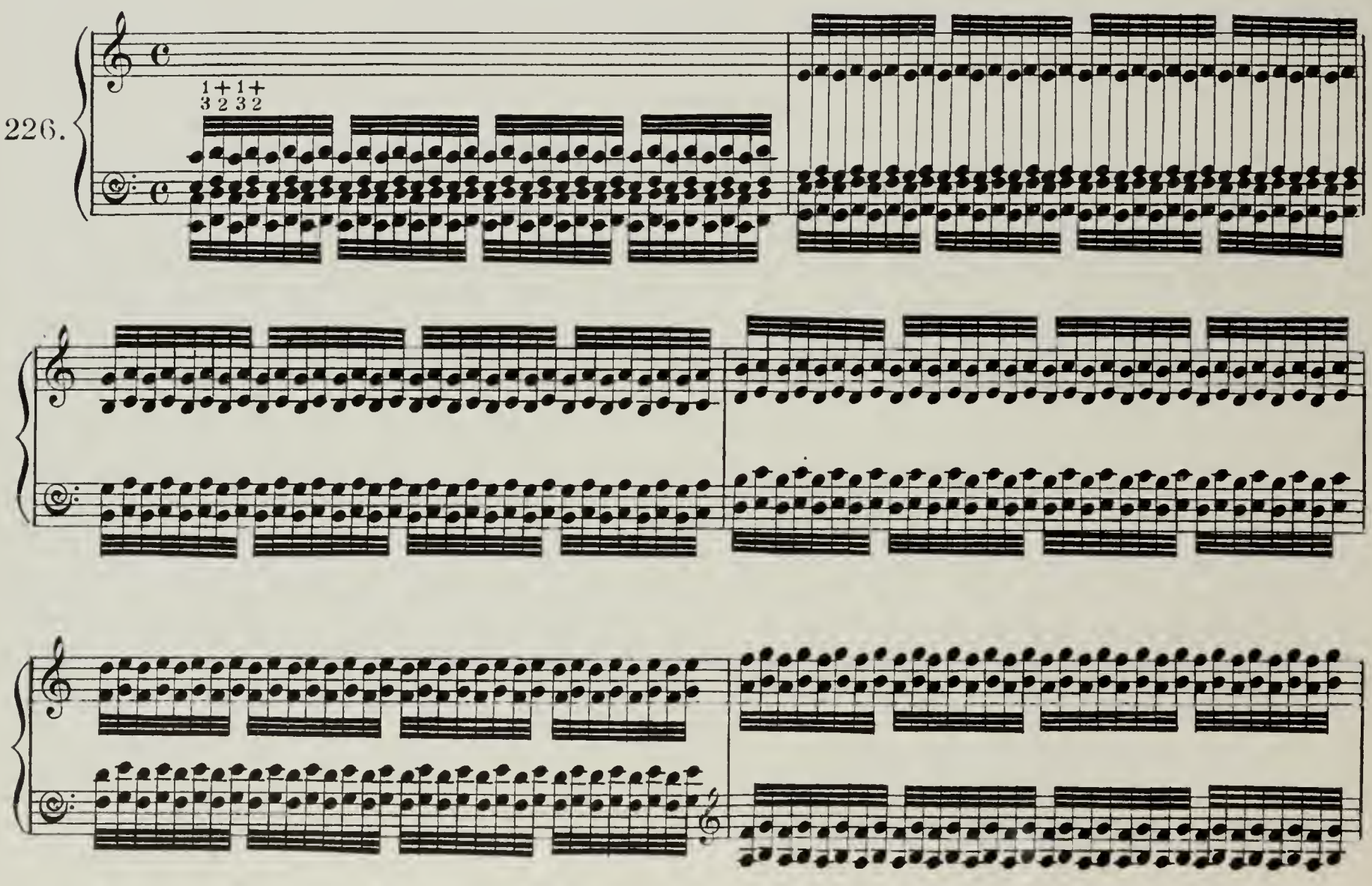
225.

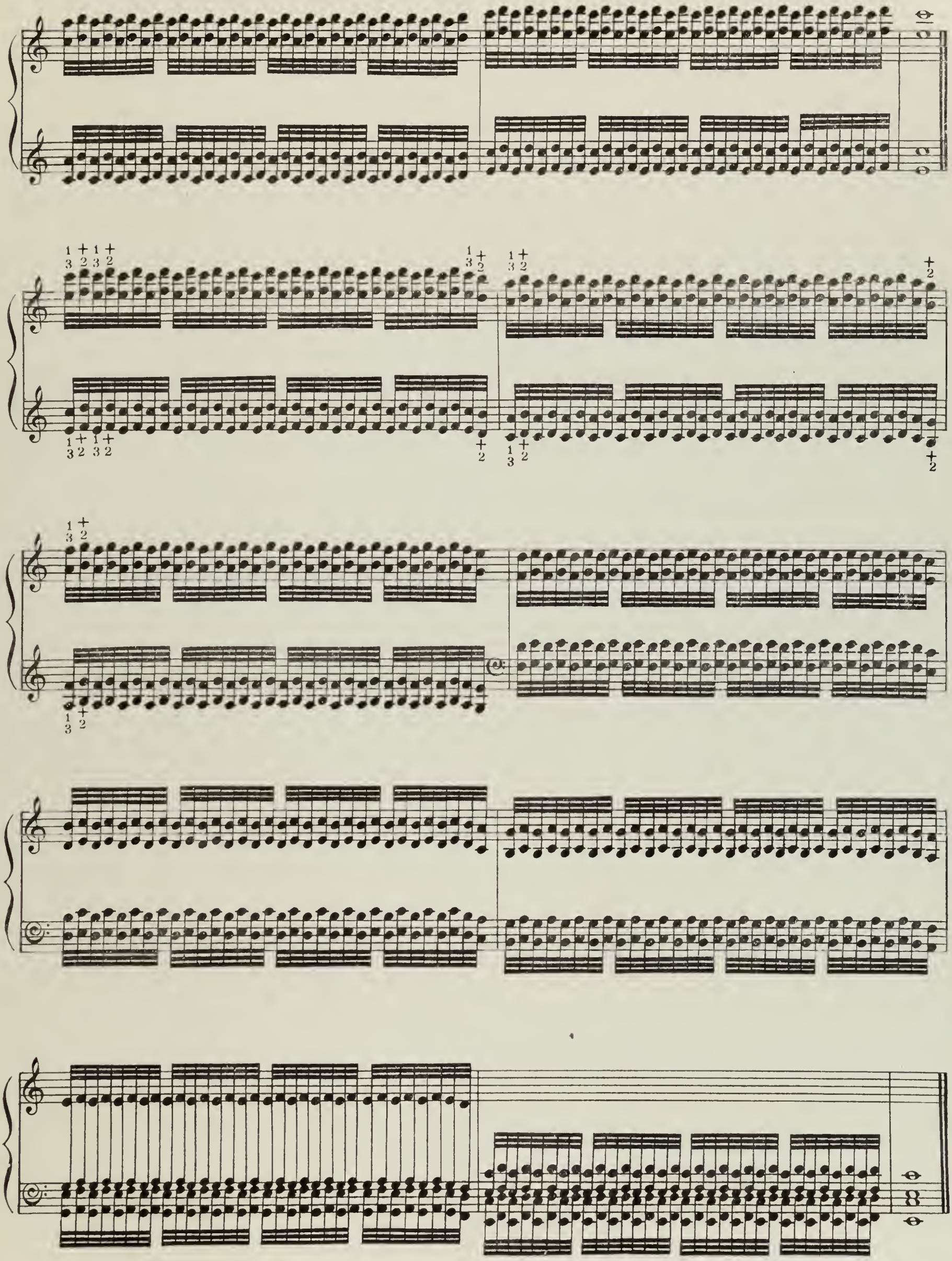


Shake in Sixths— Preparatory Exercise.

With the accent on the principal Note.

226.



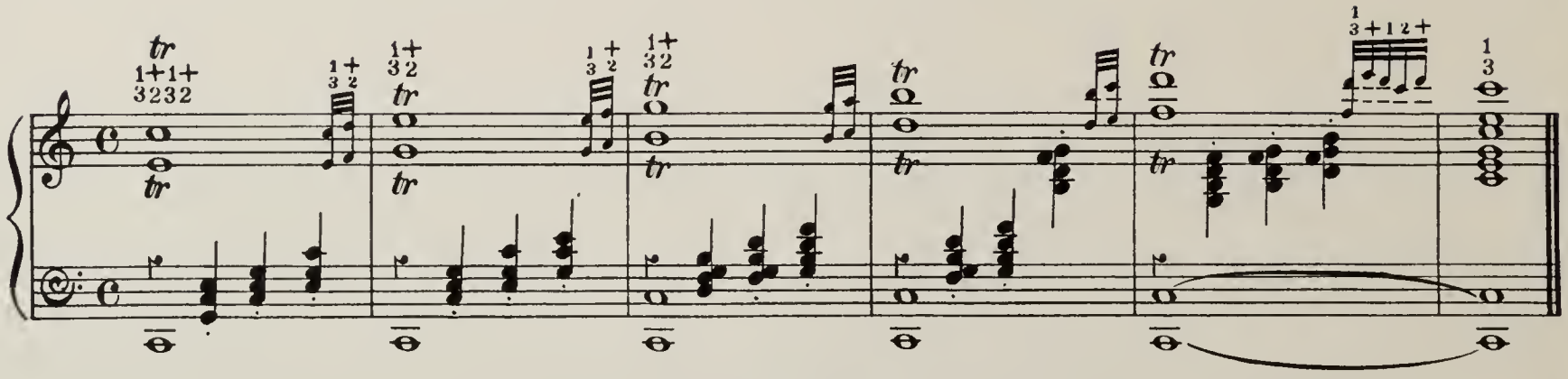


Technical Exercises for the Harp. John Thomas.

Shake in Sixths — with the accent on the principal Note.

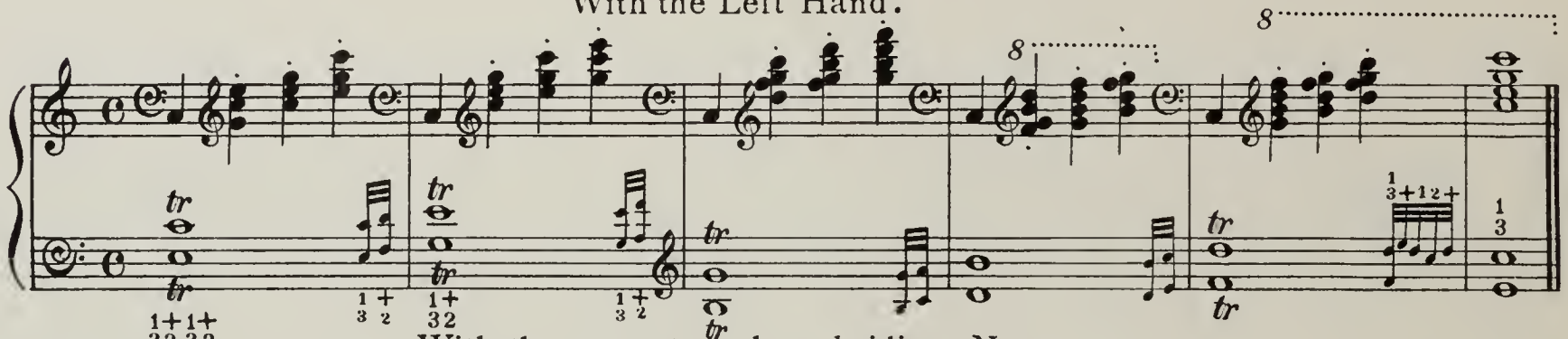
With the Right Hand.

227.



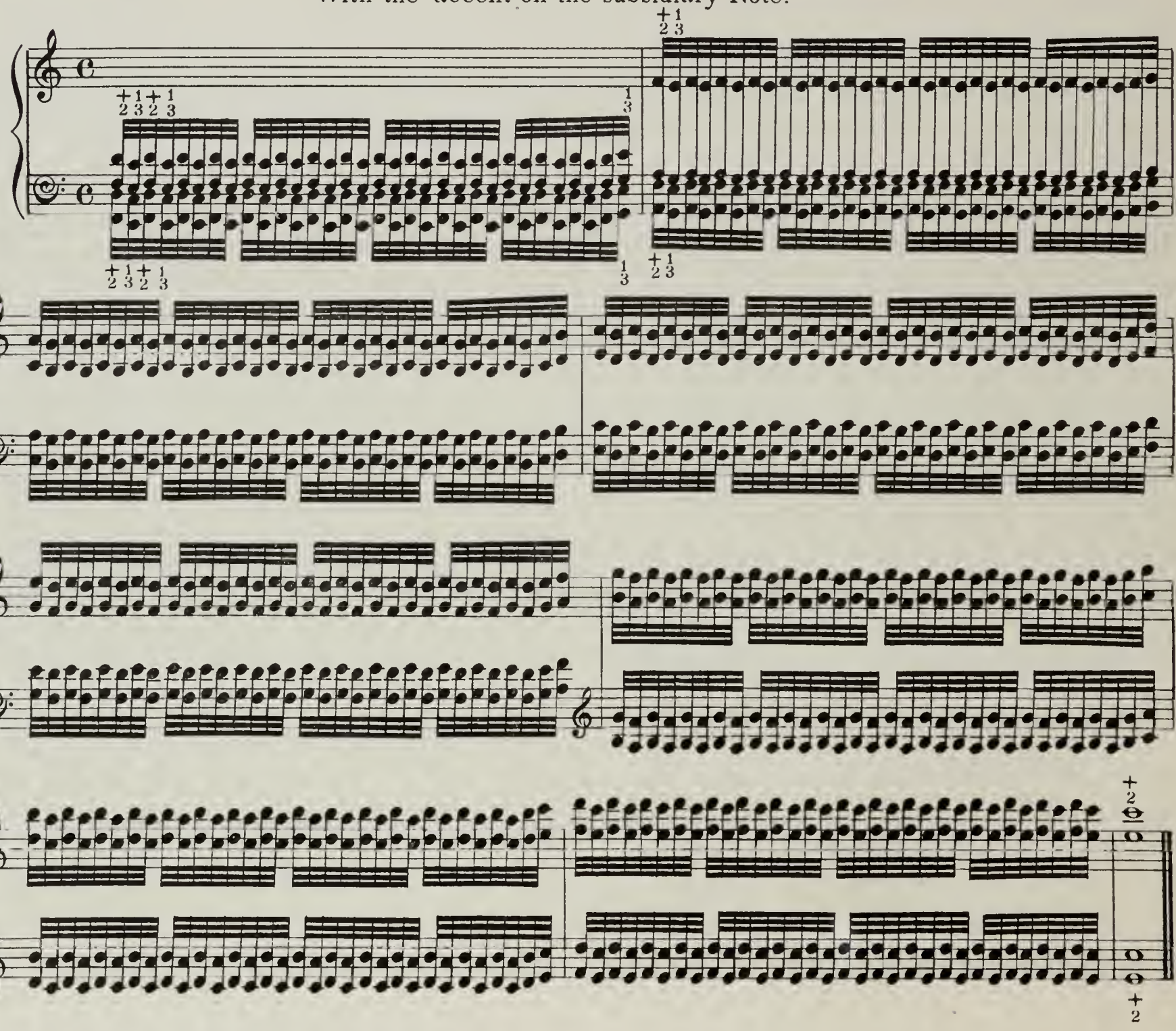
With the Left Hand.

228.



With the accent on the subsidiary Note.

229.



Shake in Sixths _ with the accent on the subsidiary Note.

With the Right Hand.

230.

With the Left Hand.

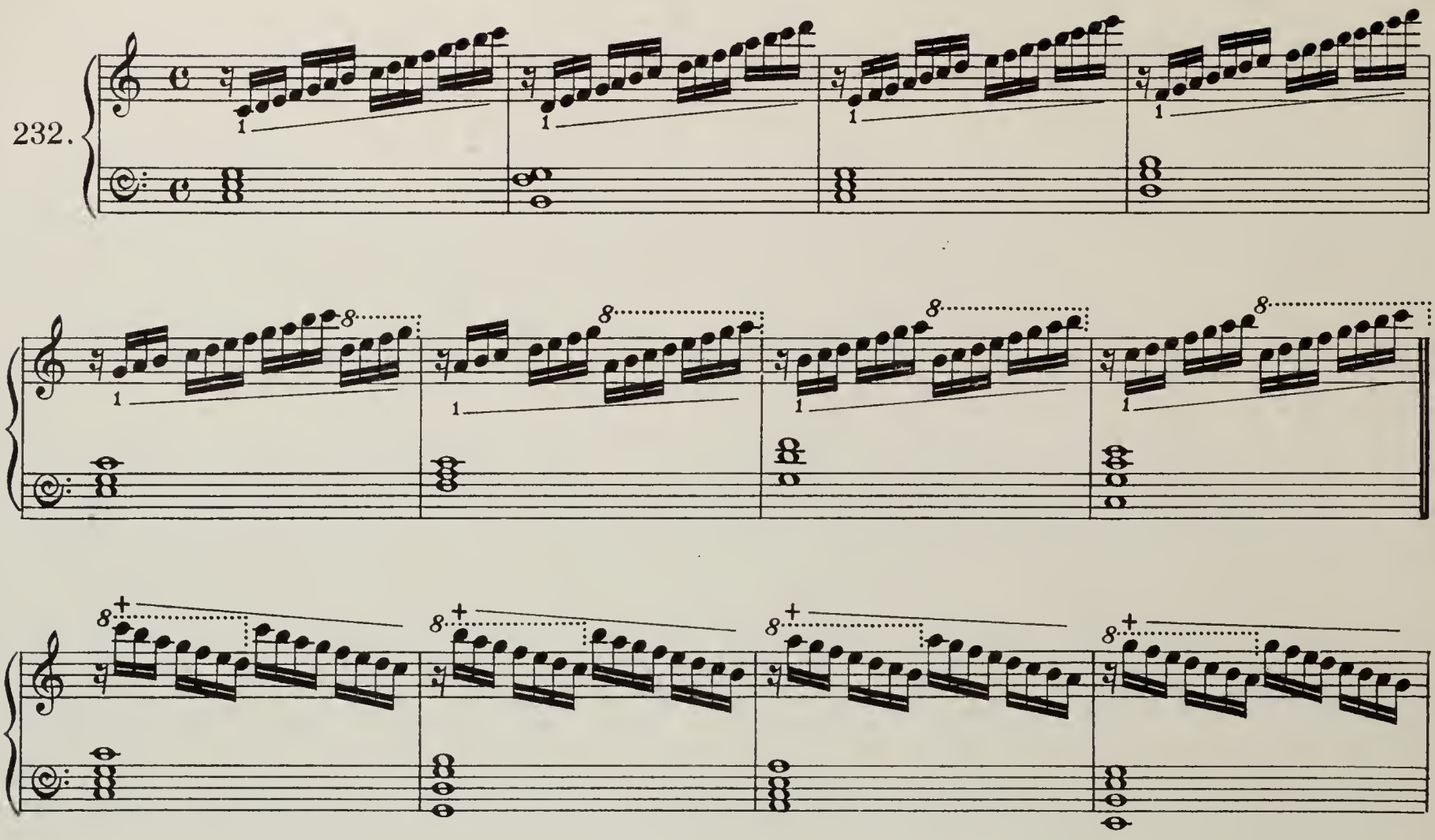
231.

THE SLIDE.

(GLISSANDO-SDRUCCIOLANDO.)

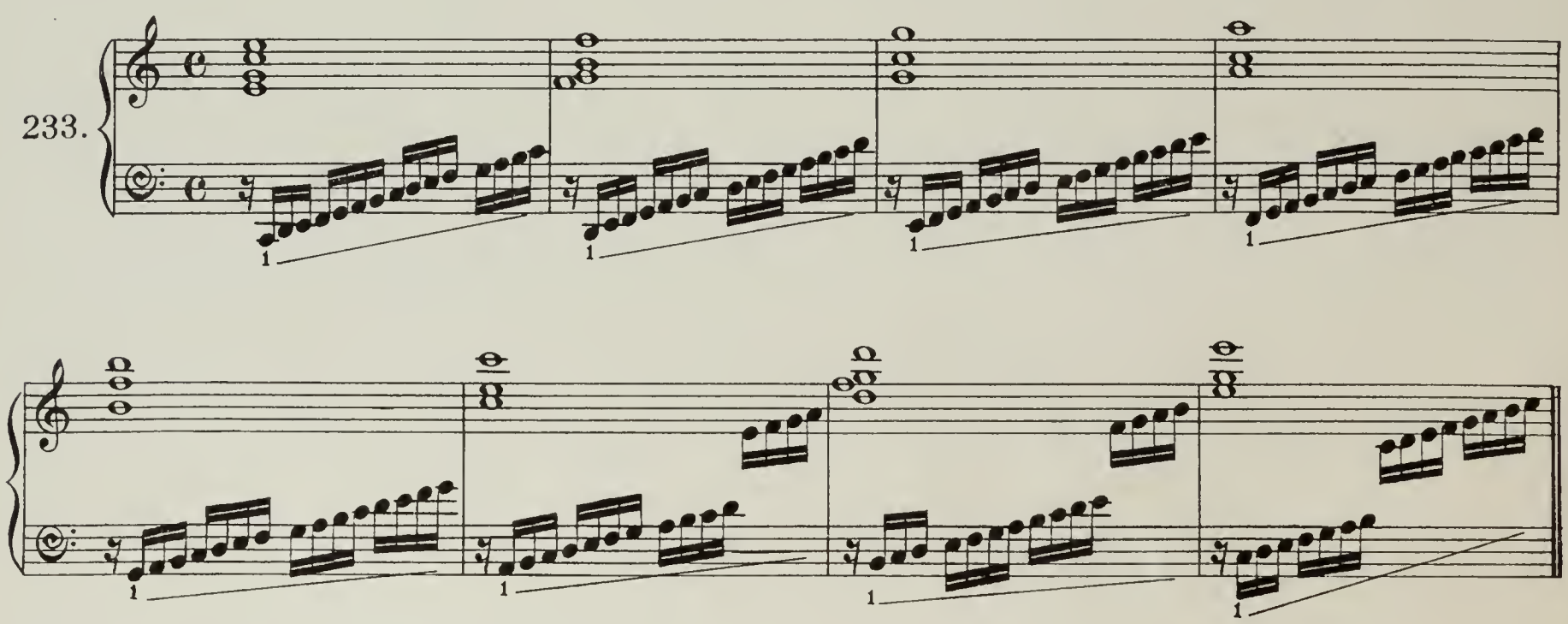
In Single Notes — With the Right Hand.

232.



With the Left Hand.

233.

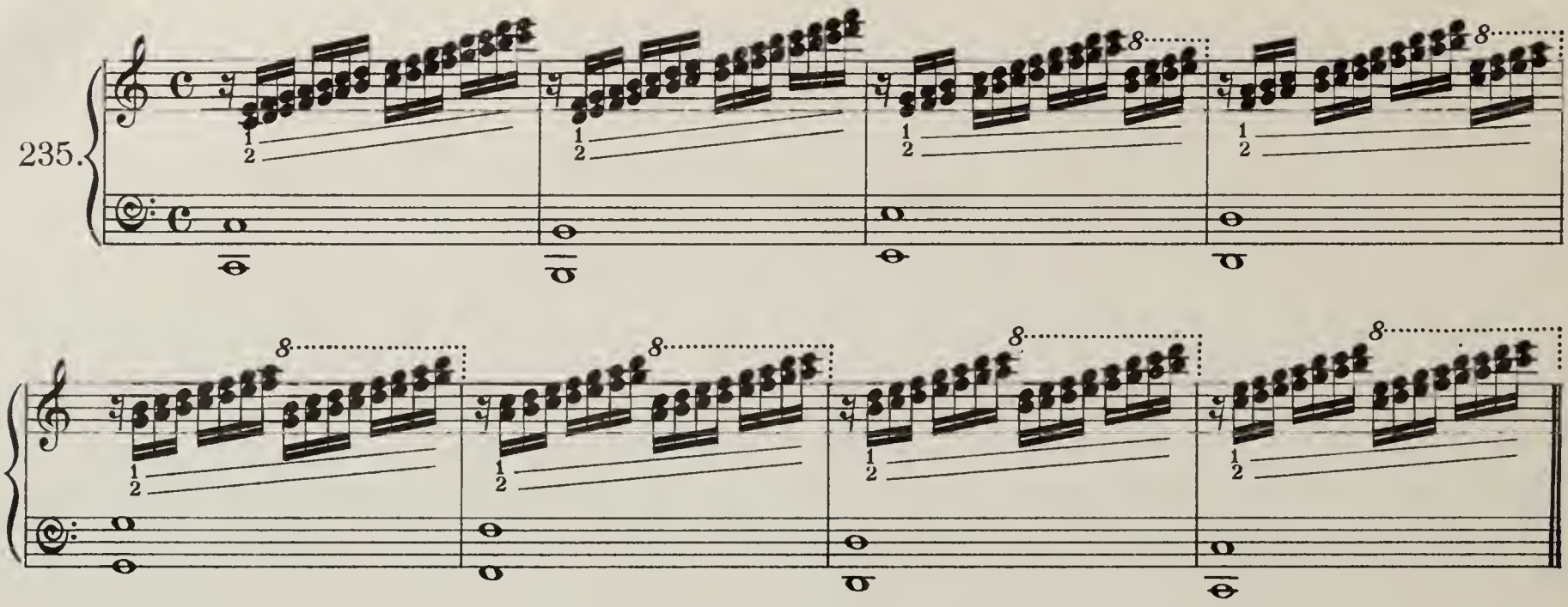


With both Hands.

234.

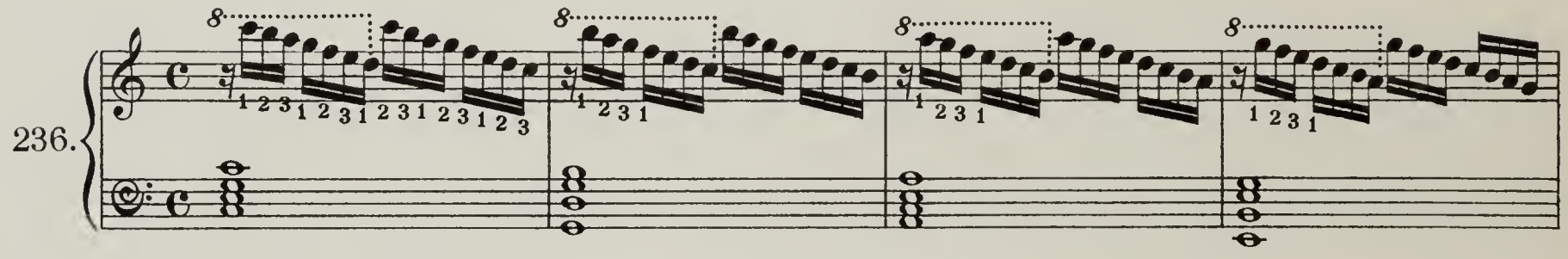
In Thirds— with the Right Hand.

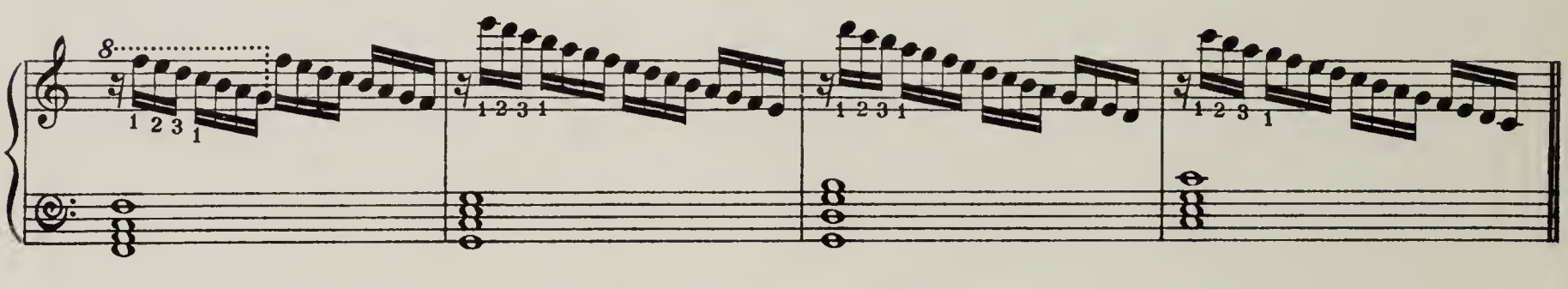
235.



N.B.— In order to attain facility in playing descending Slides in Thirds, Sixths and Octaves, it is necessary to practise the following exercise previously; as the rapidity will depend upon the execution of the lower notes by the first, second and third fingers.

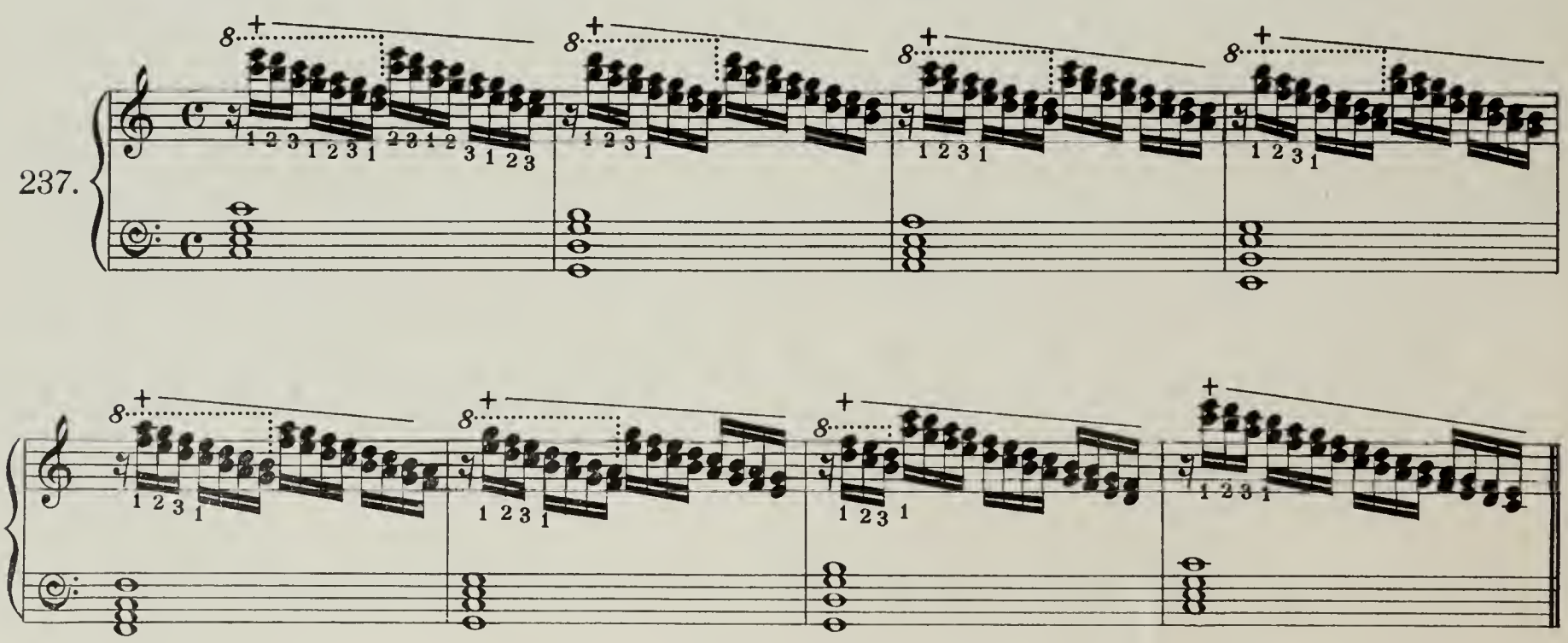
236.





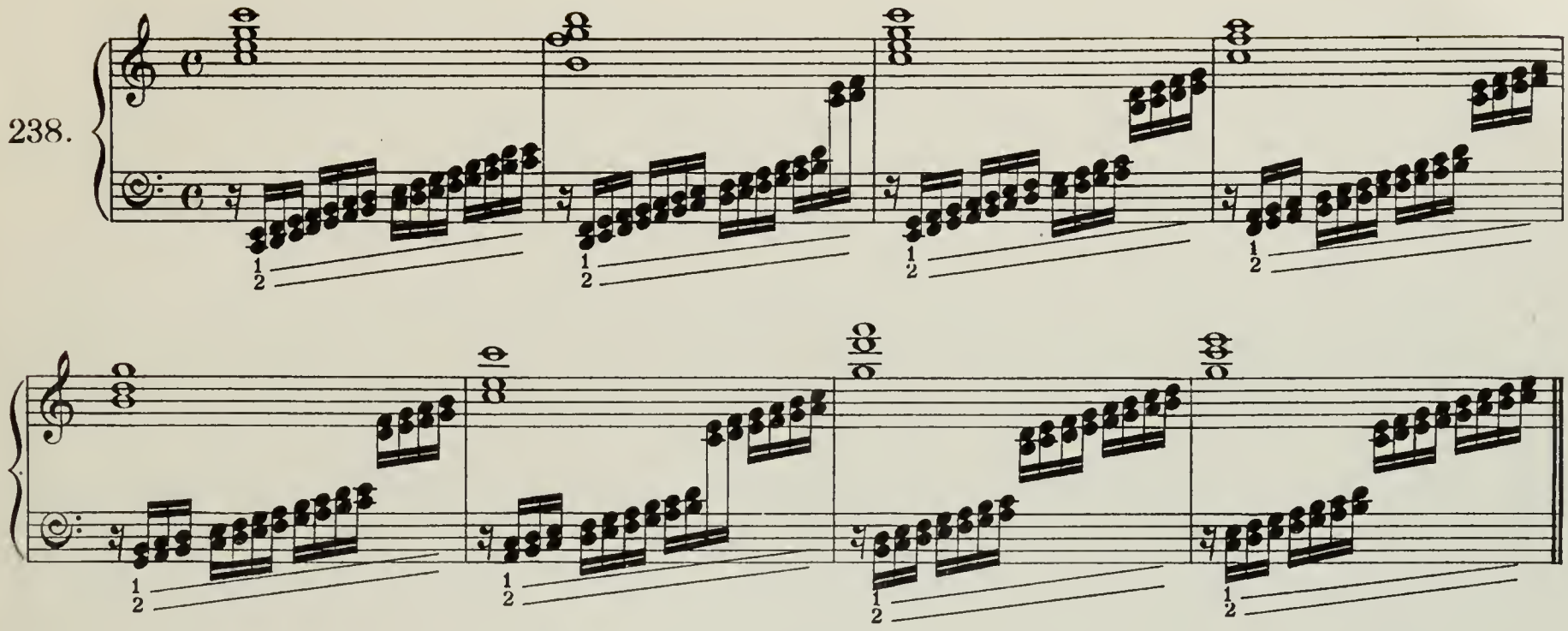
In Thirds — with the Right Hand.

237.



With the Left Hand.

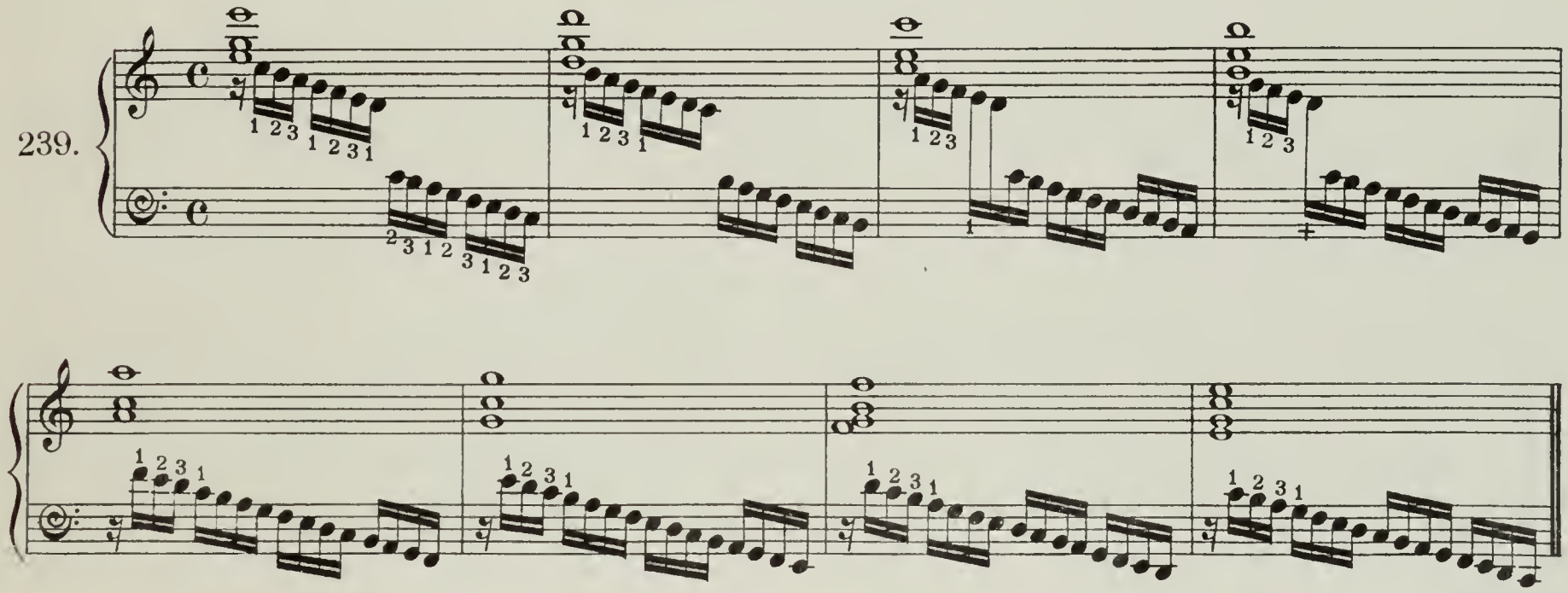
238.



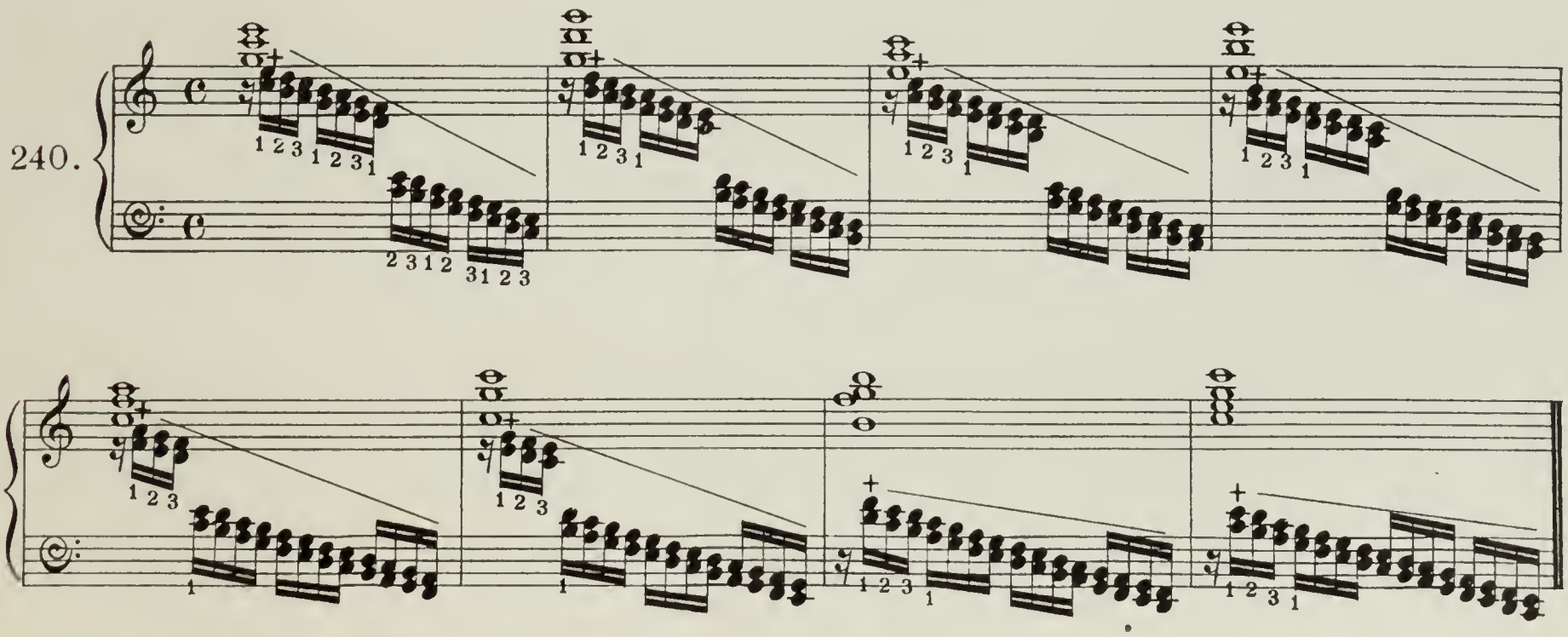
Exercise, preparatory to the Thirds.

With the Left Hand.

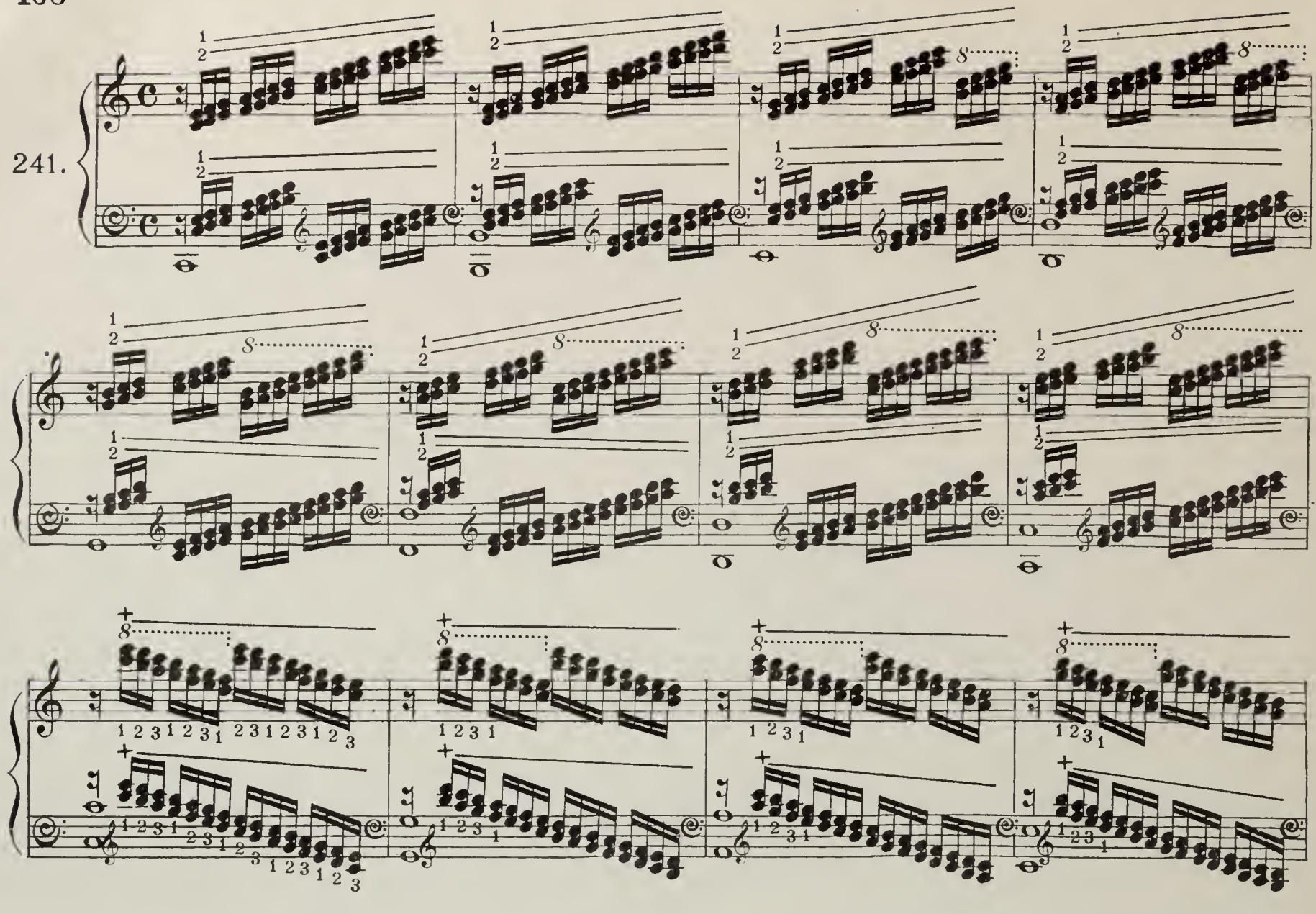
239.



240.

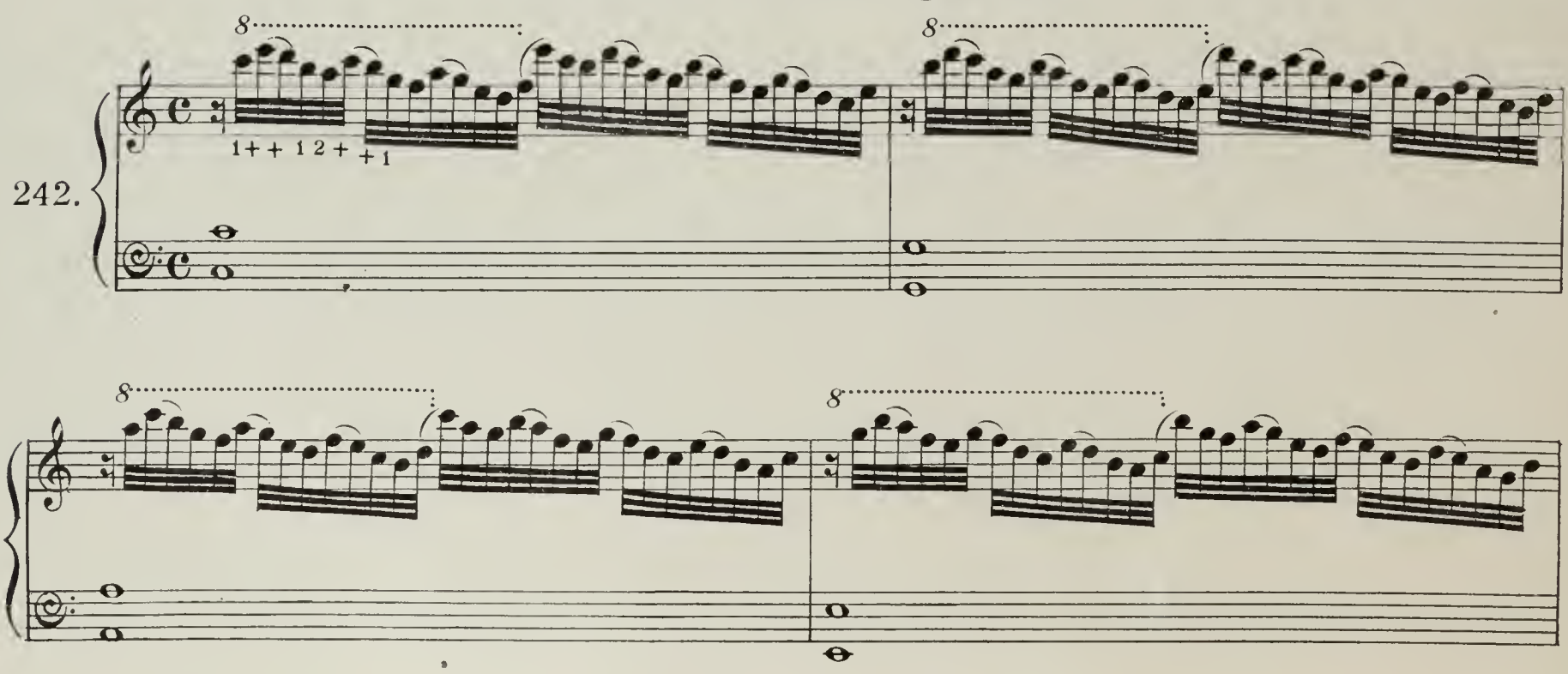


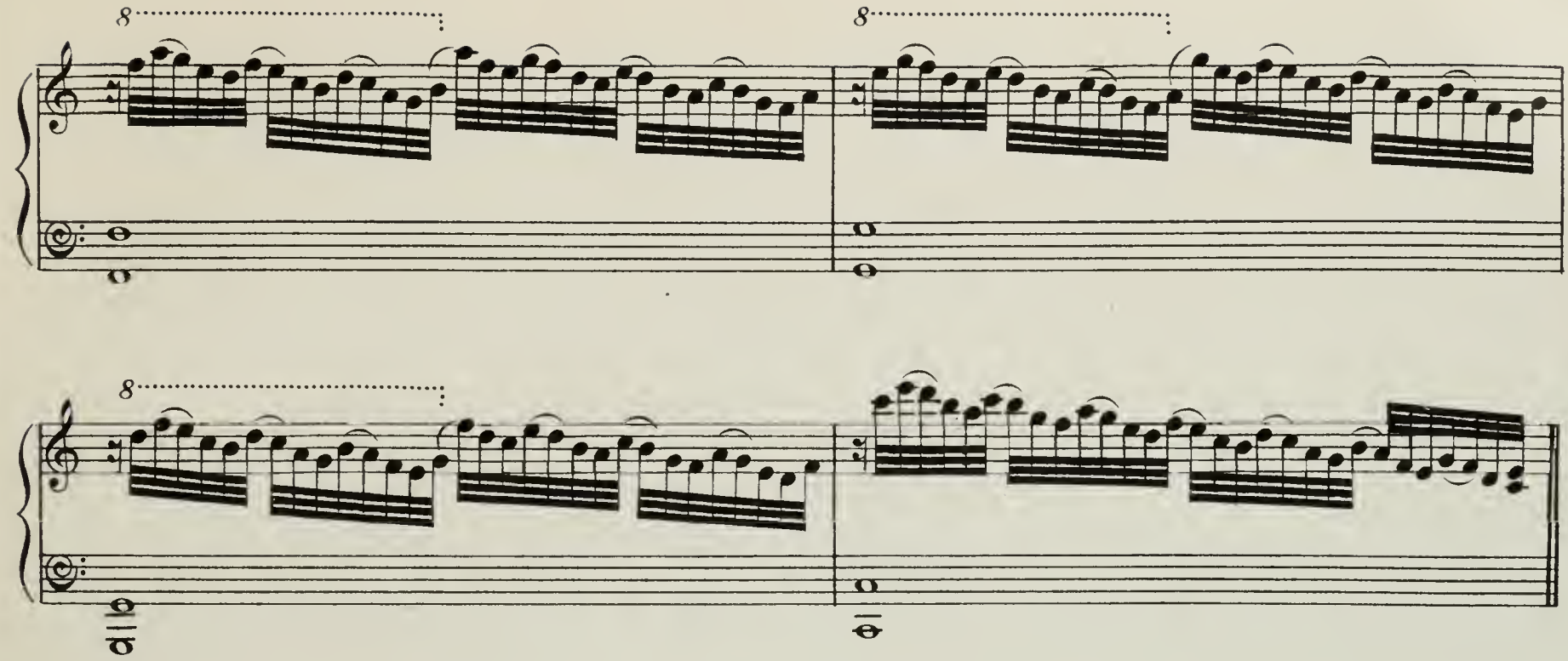
241.



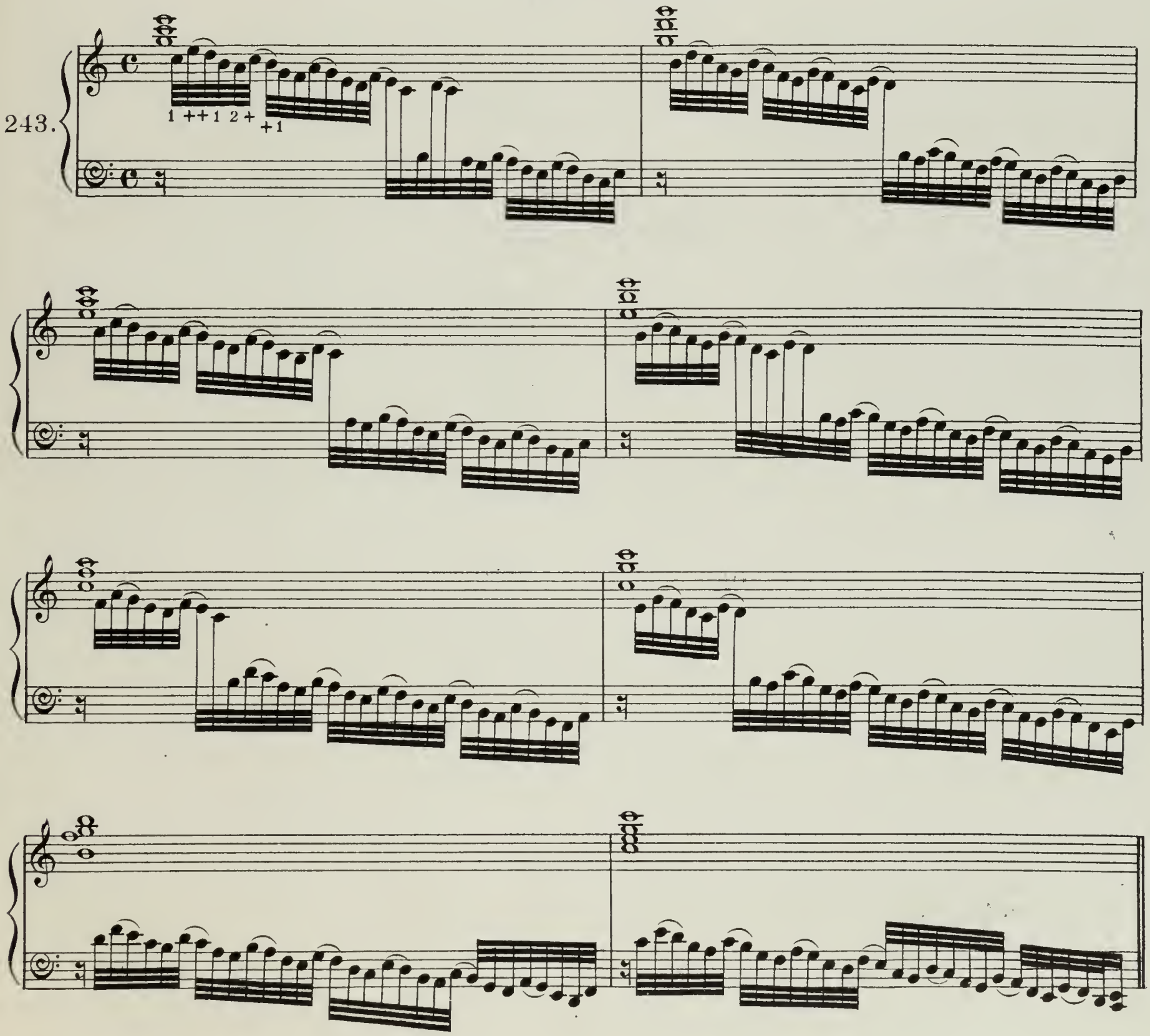
Broken Thirds _ with the right Hand.

242.



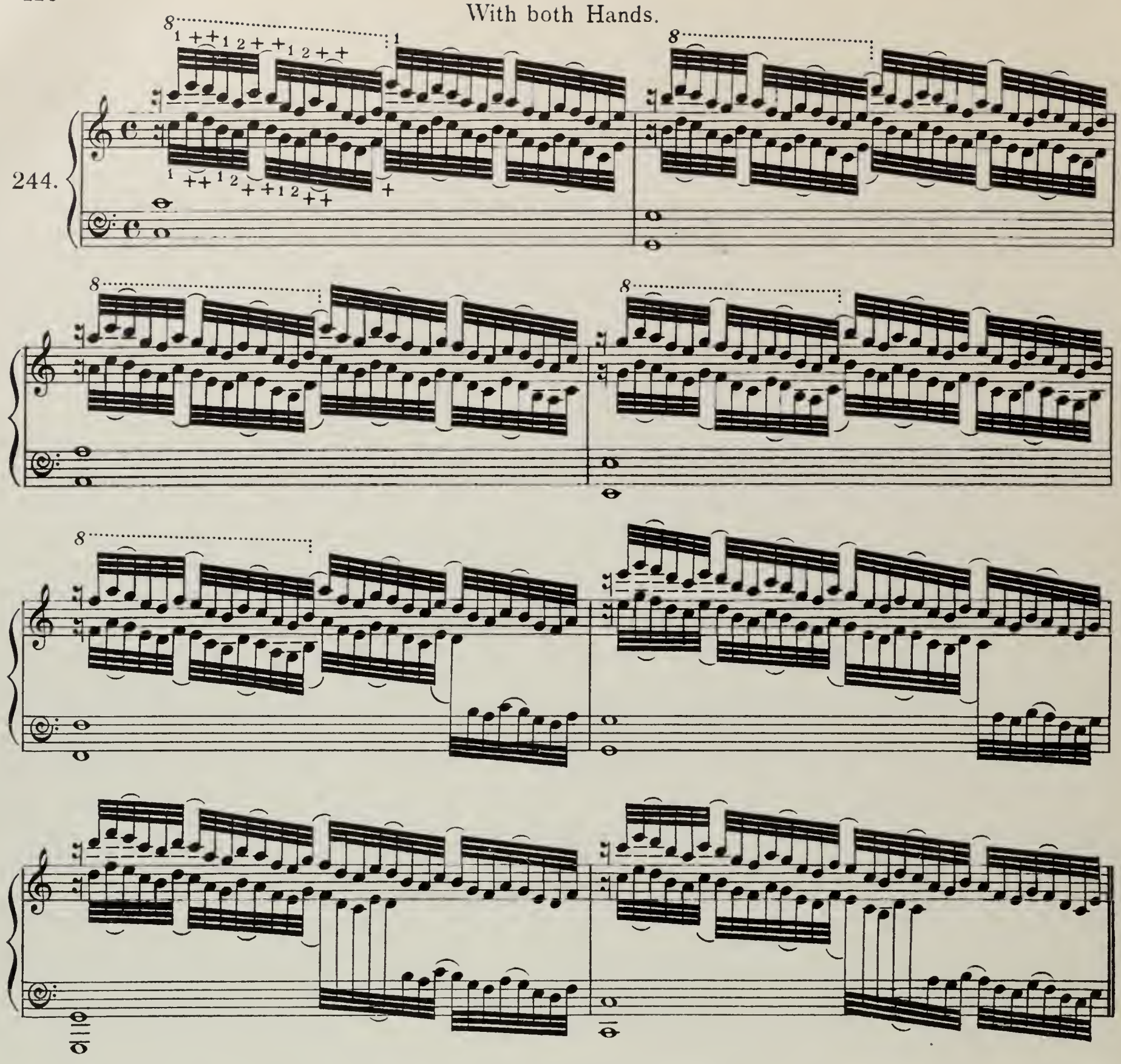


With the Left Hand.



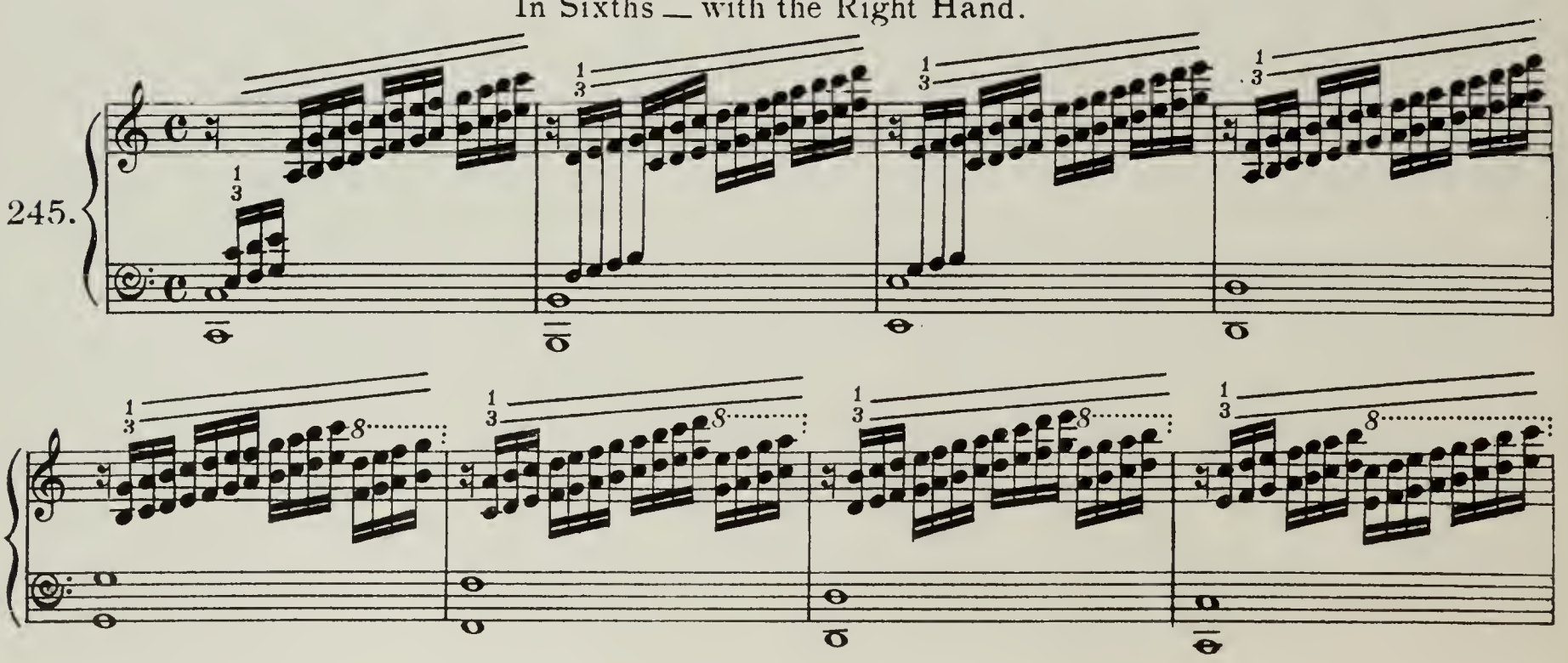
With both Hands.

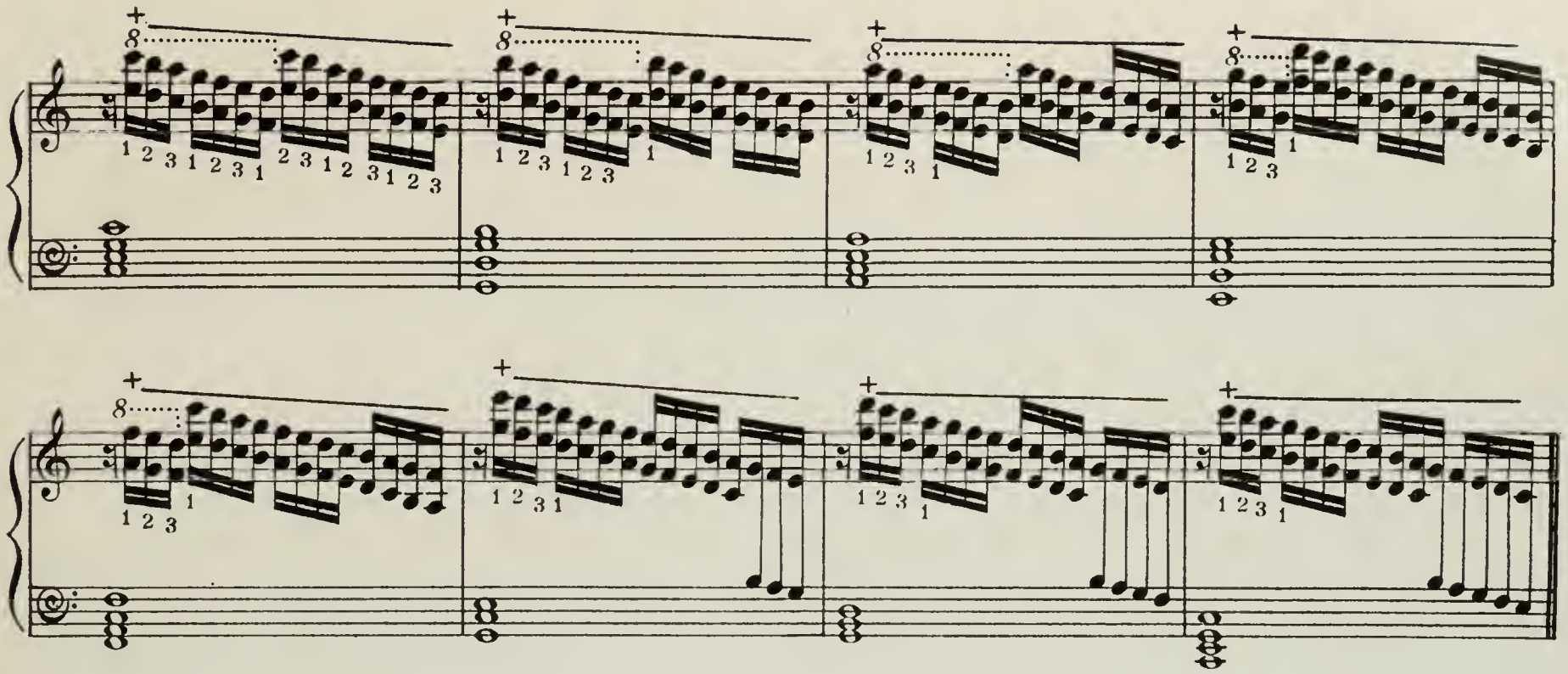
244.



In Sixths — with the Right Hand.

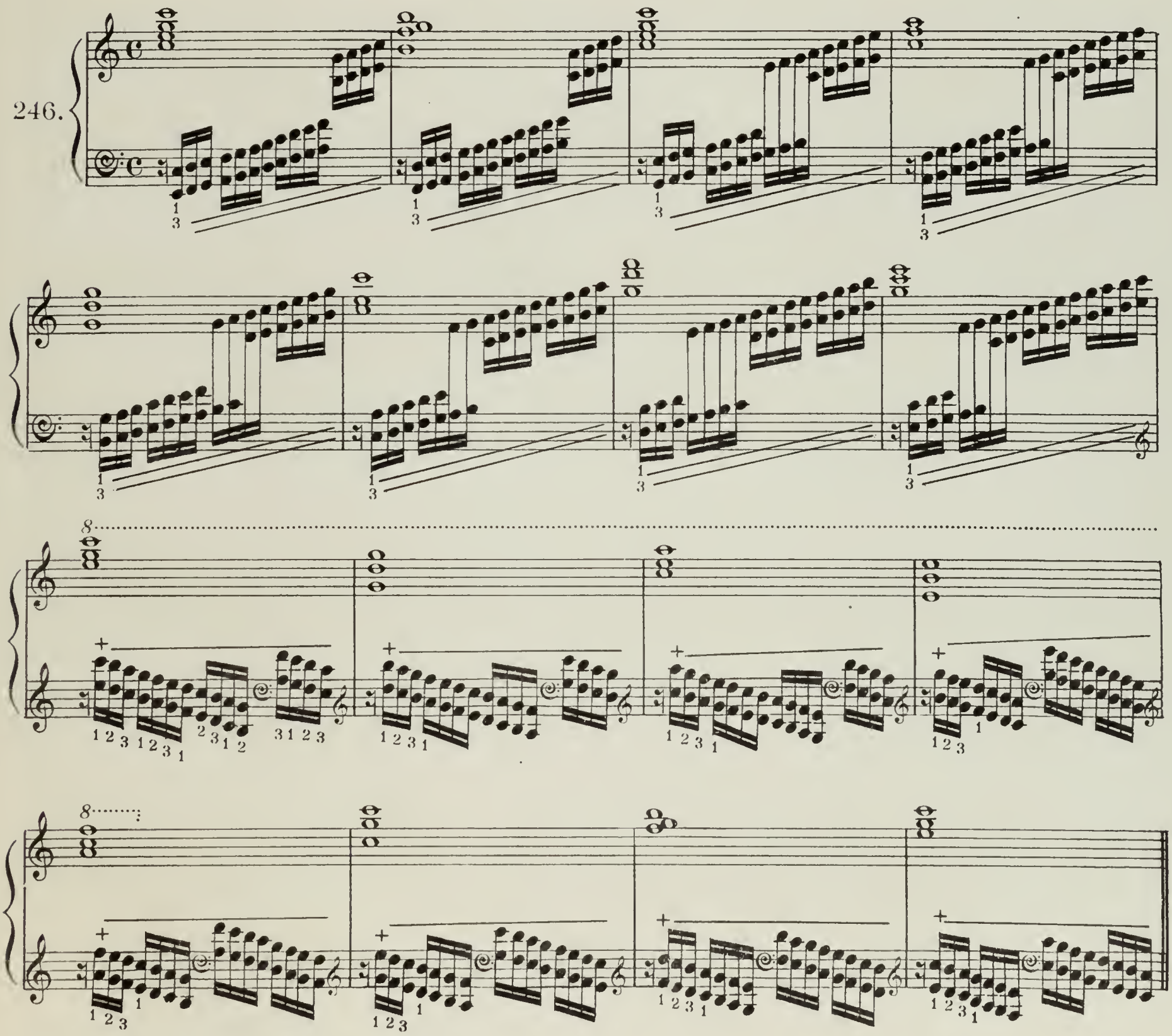
245.





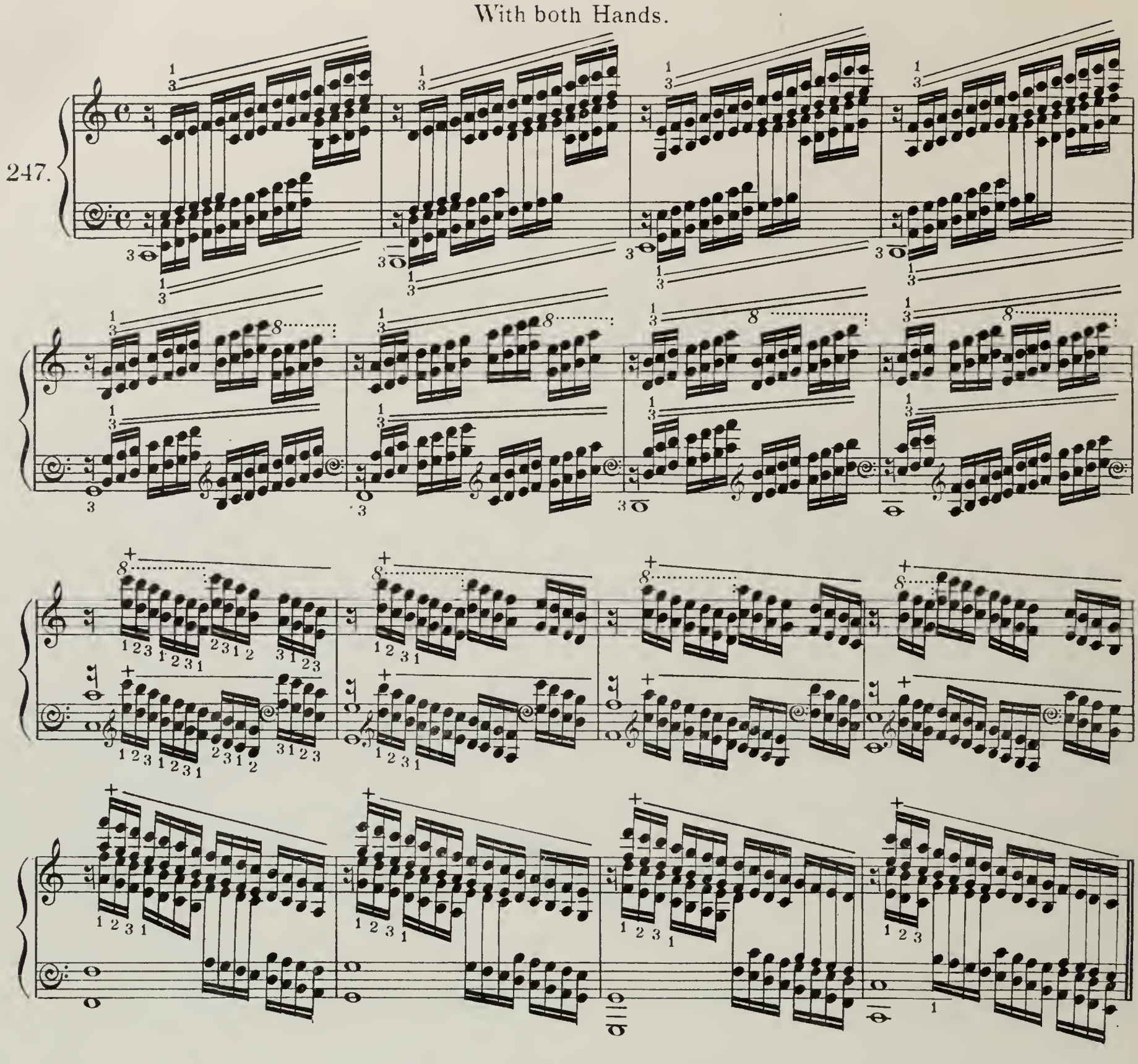
With the Left Hand.

246.



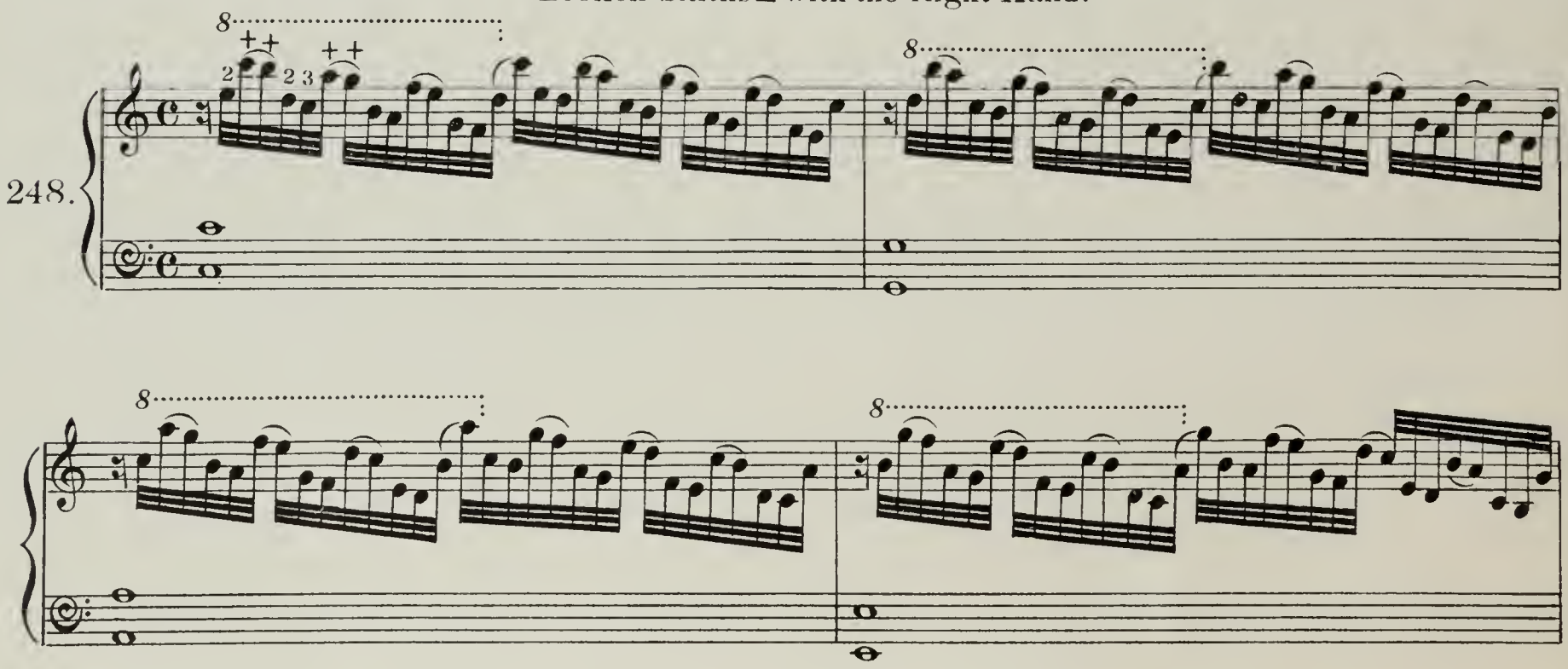
With both Hands.

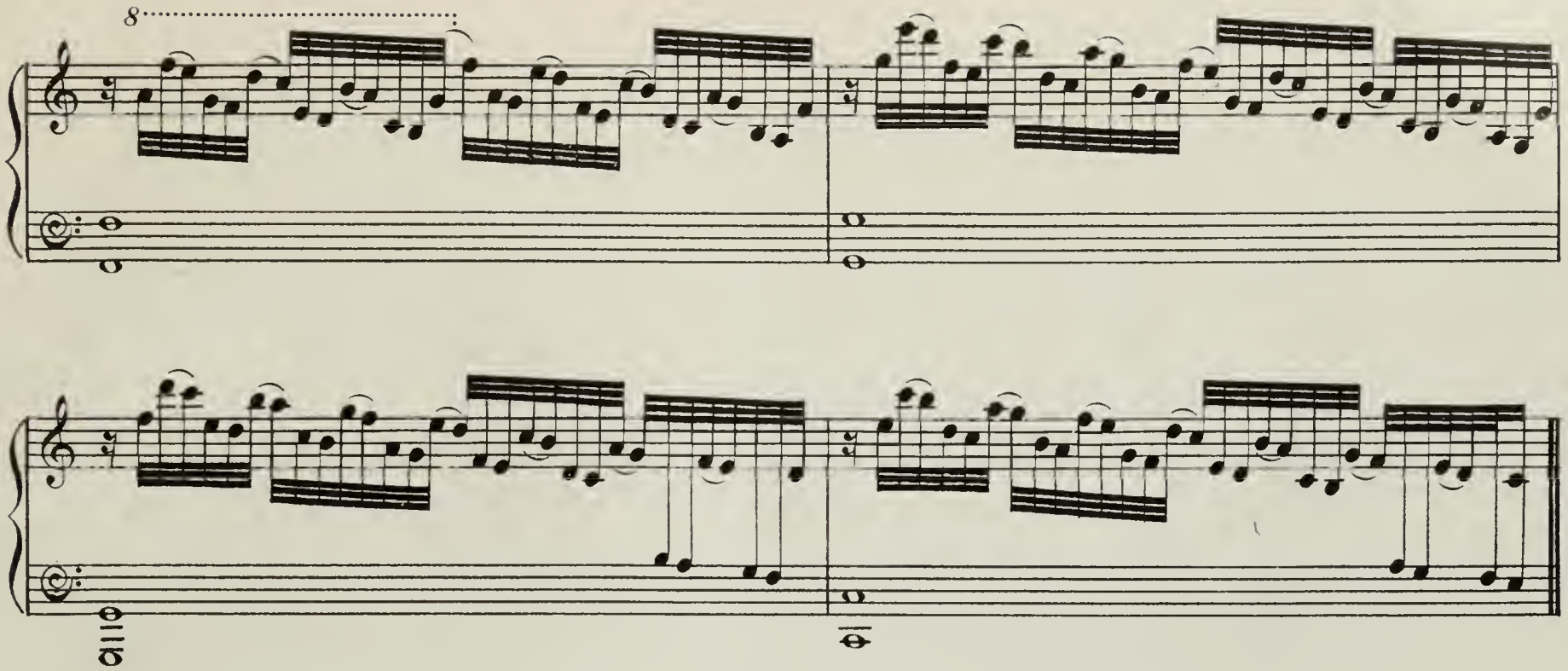
247.



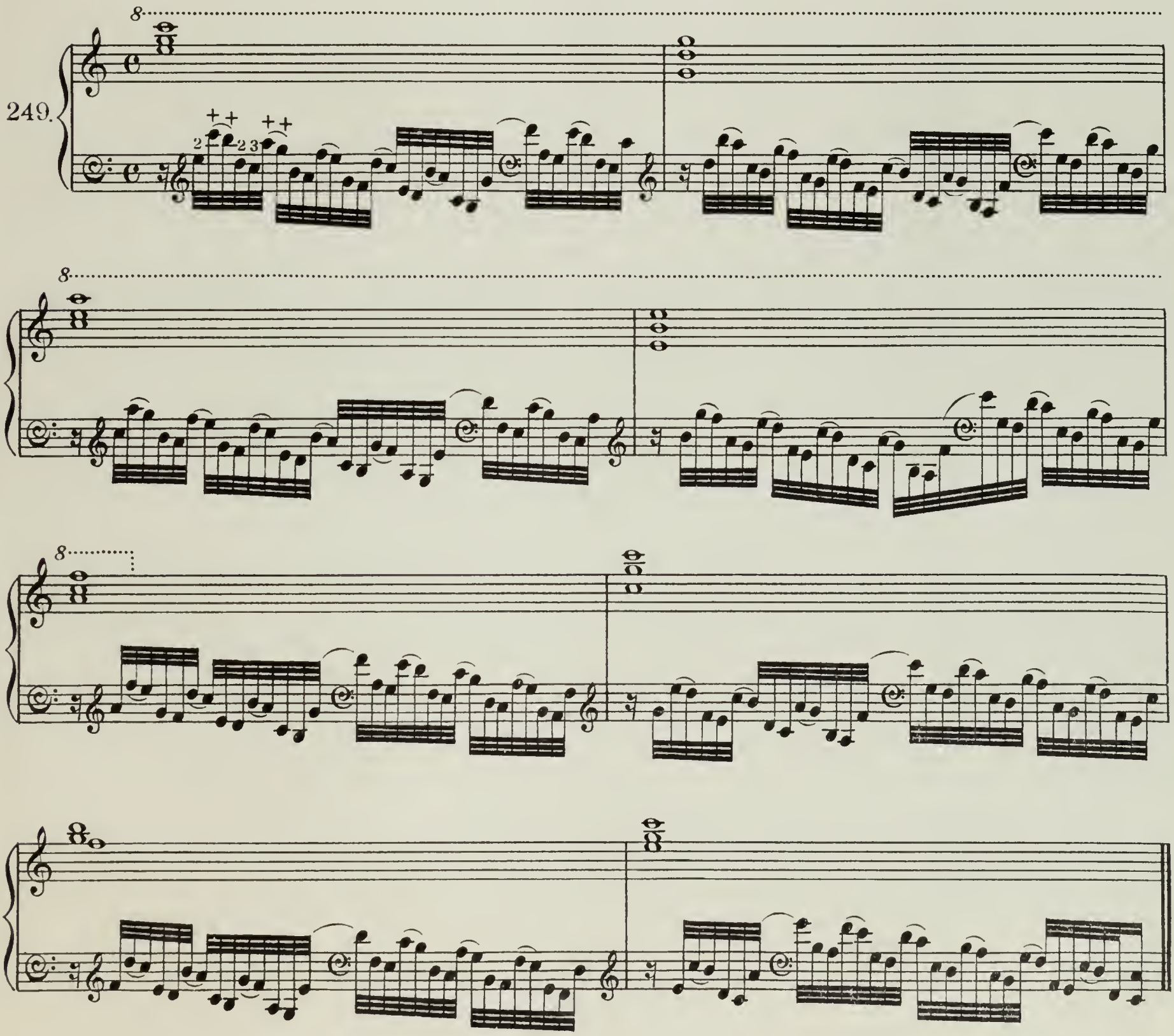
Broken Sixths_with the Right Hand.

248.





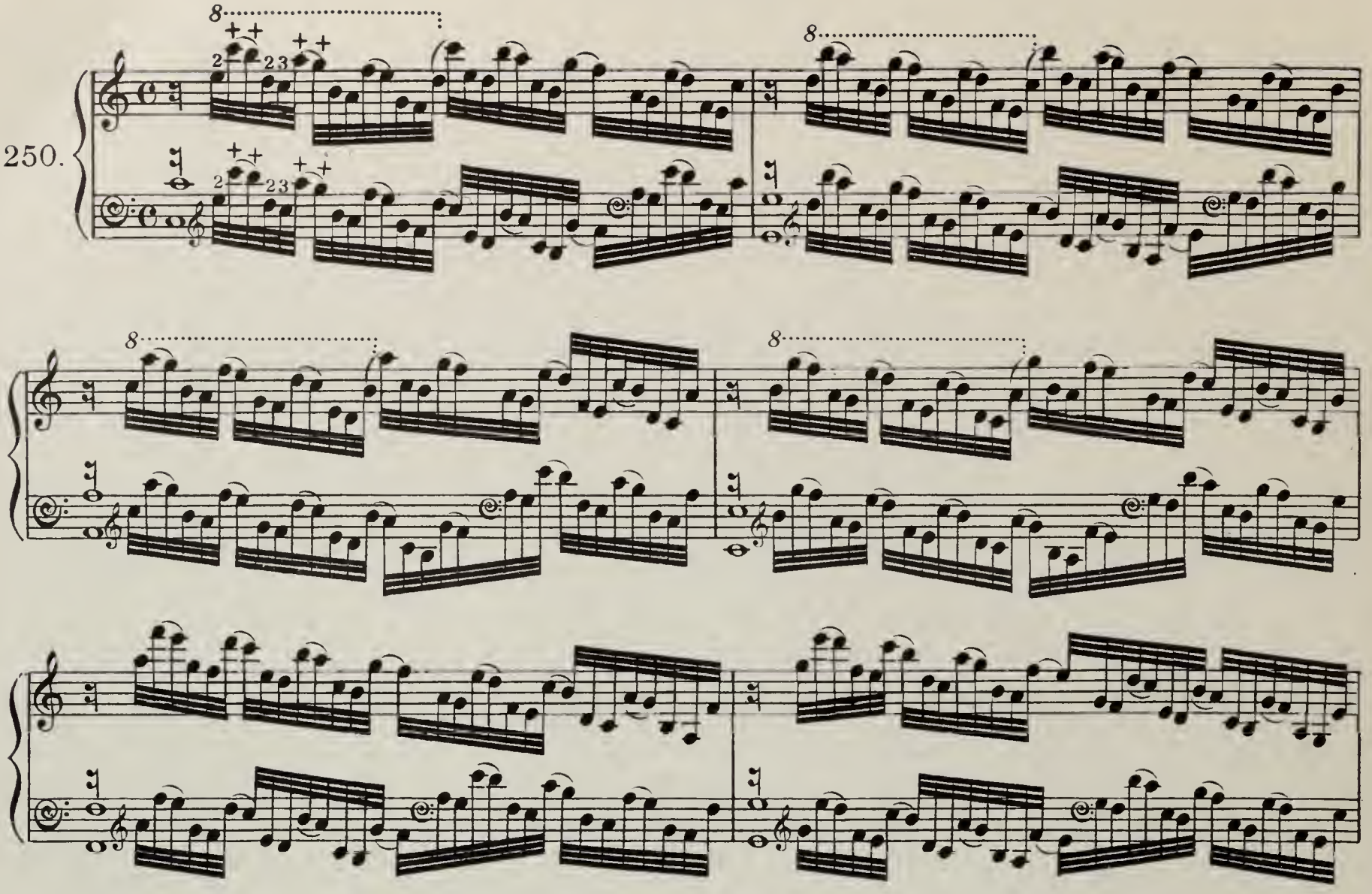
With the Left Hand.

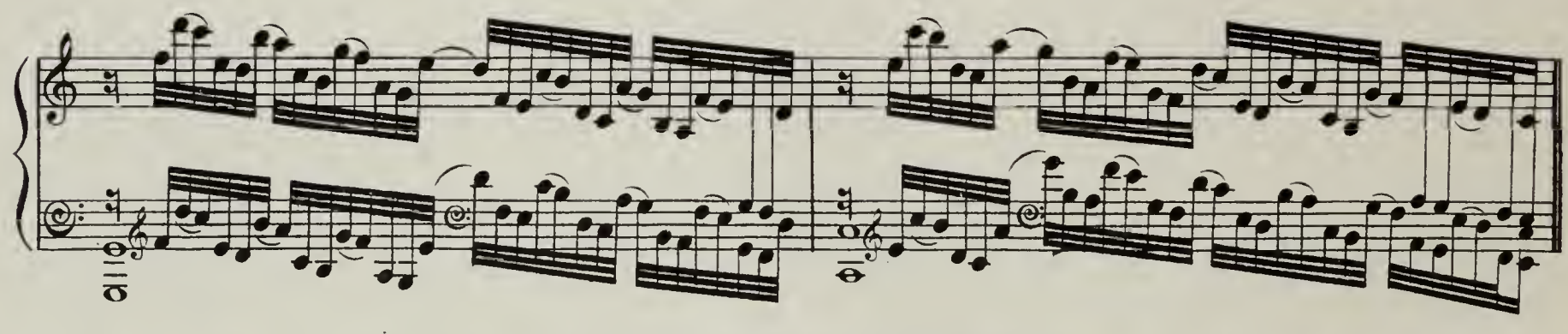


249.

In both Hands.

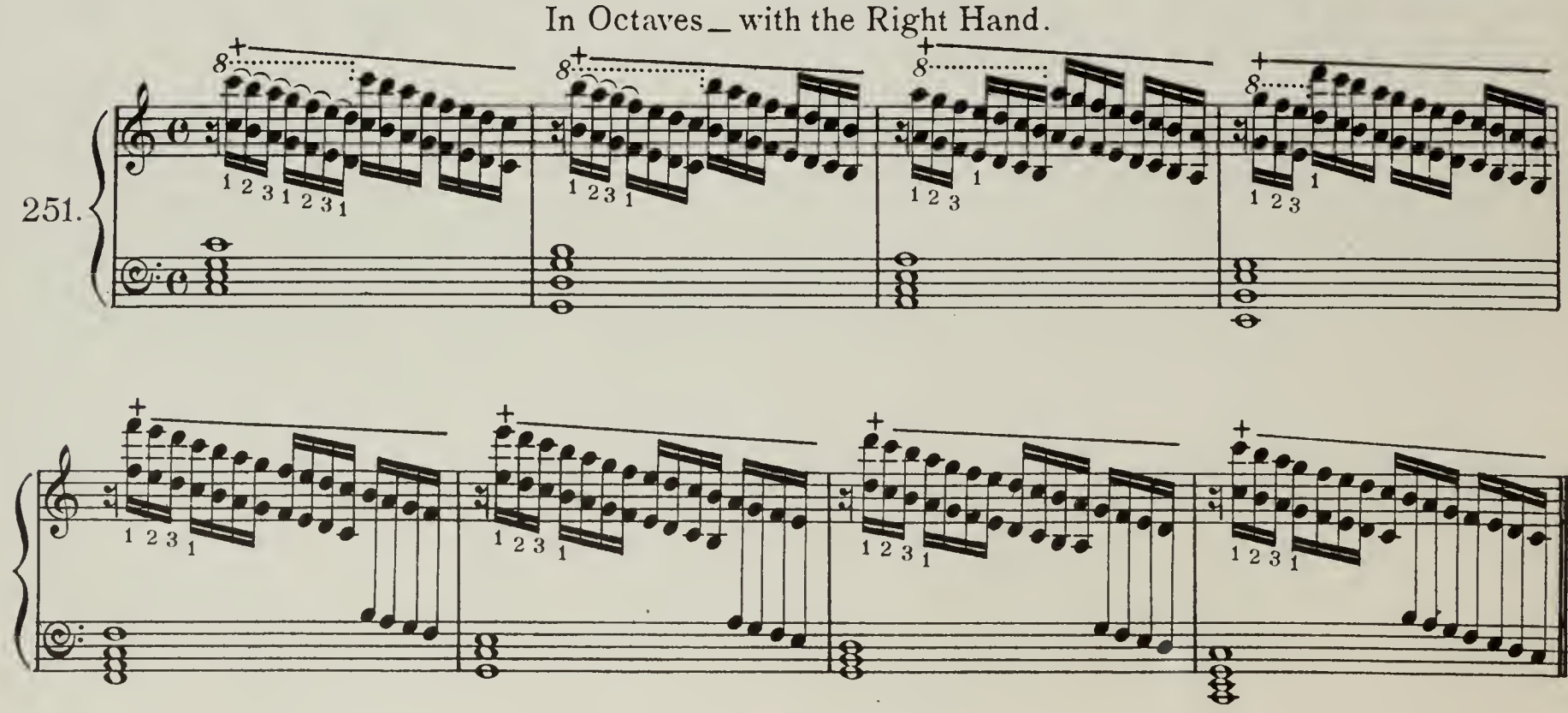
250.





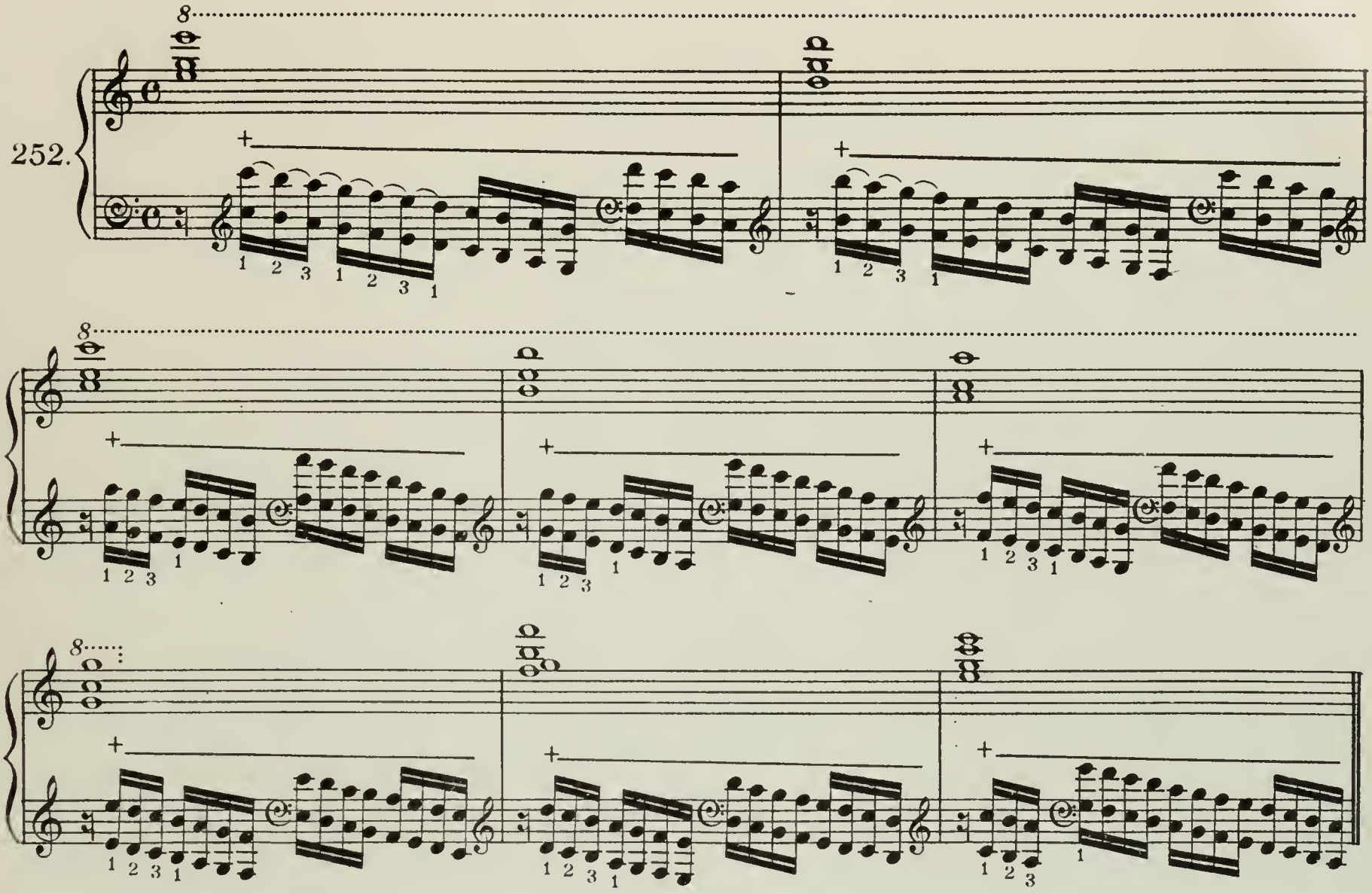
In Octaves_ with the Right Hand.

251.



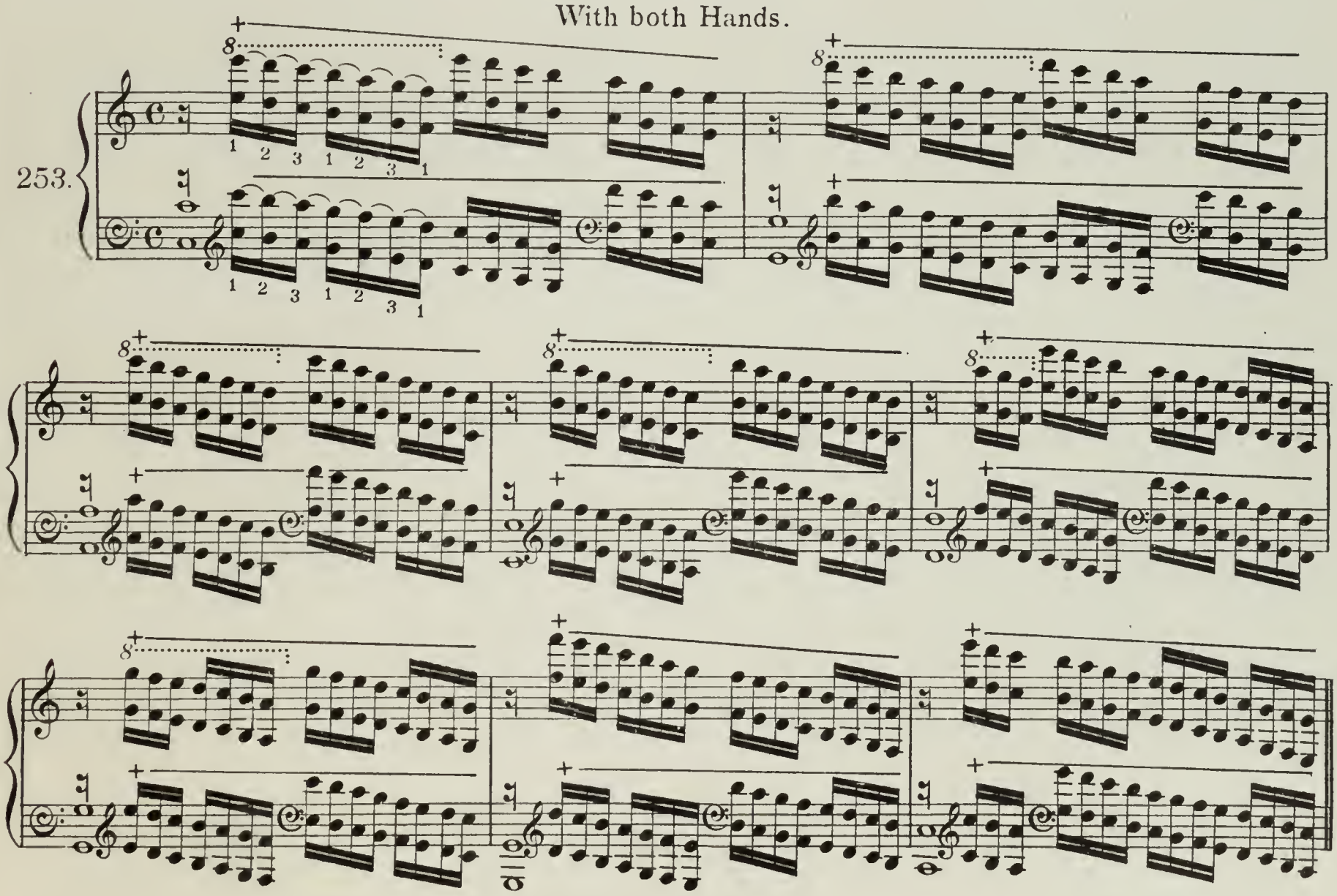
With the Left Hand.

252.



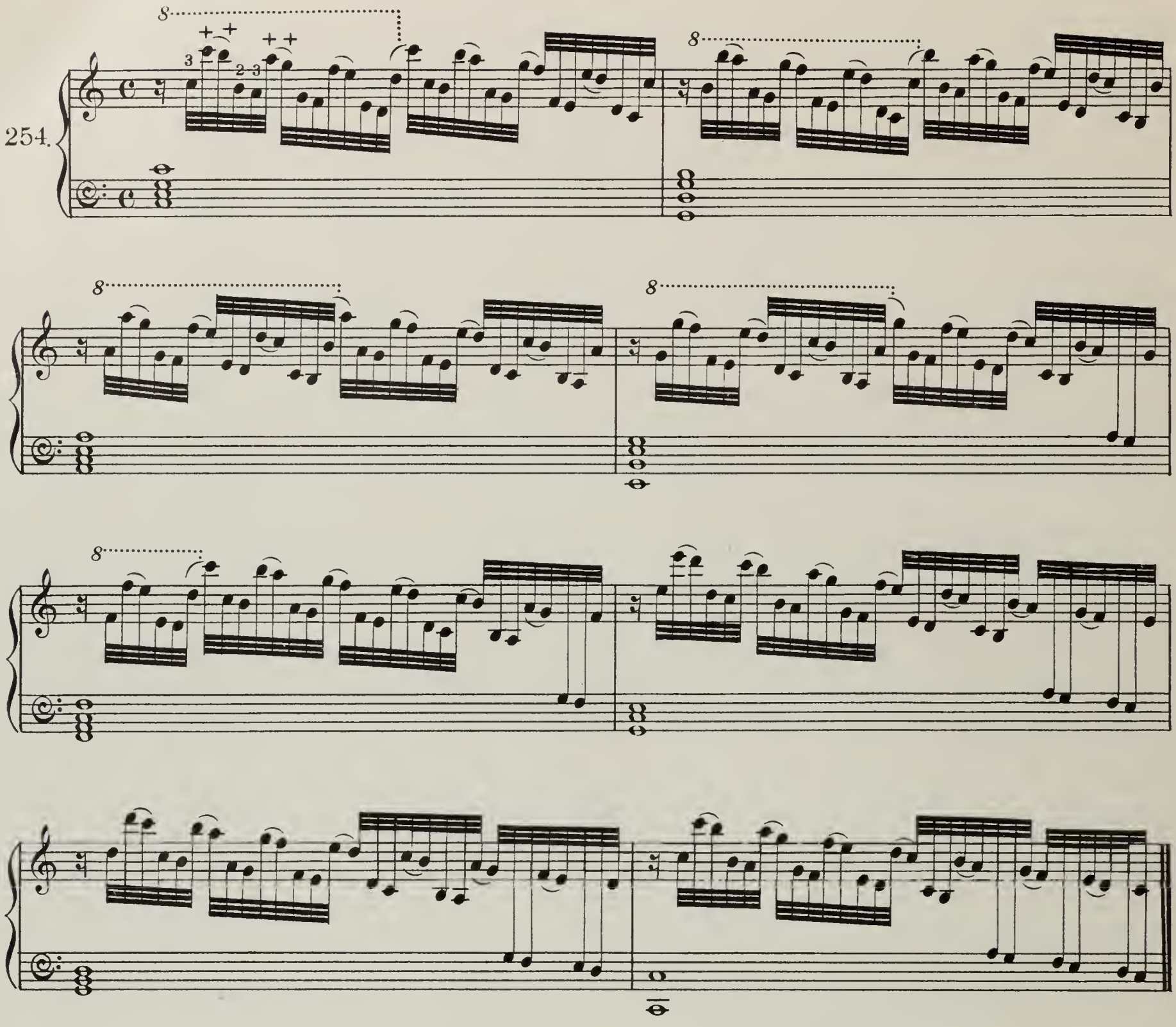
With both Hands.

253.



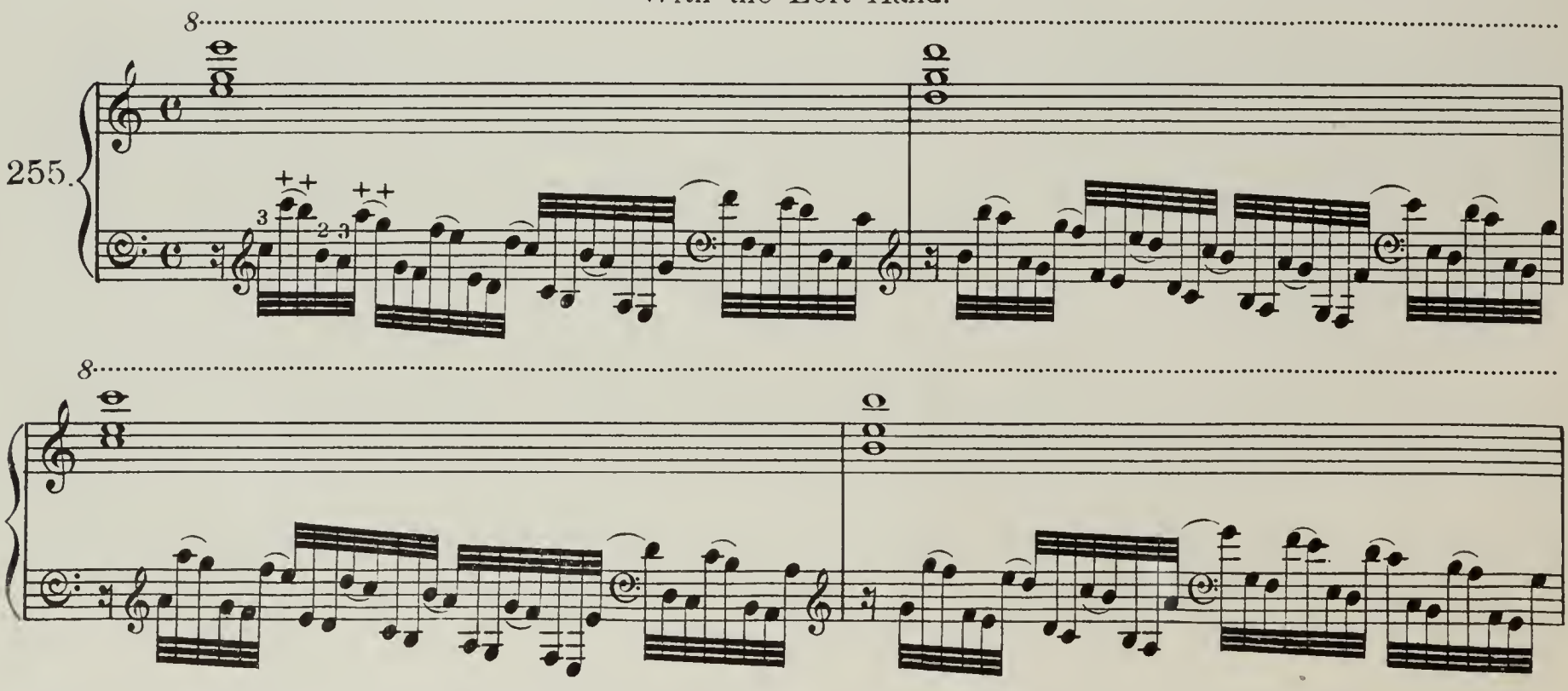
Broken Octaves_With the Right Hand.

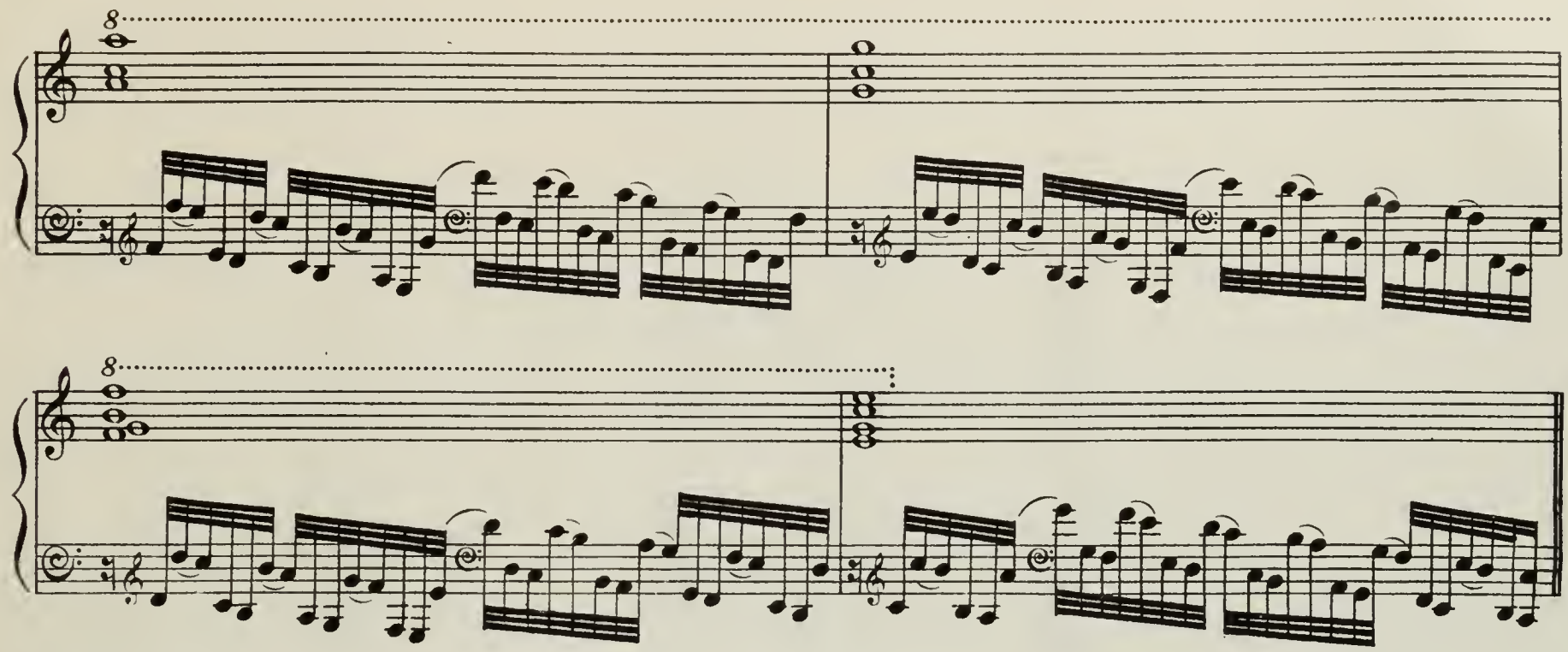
254.



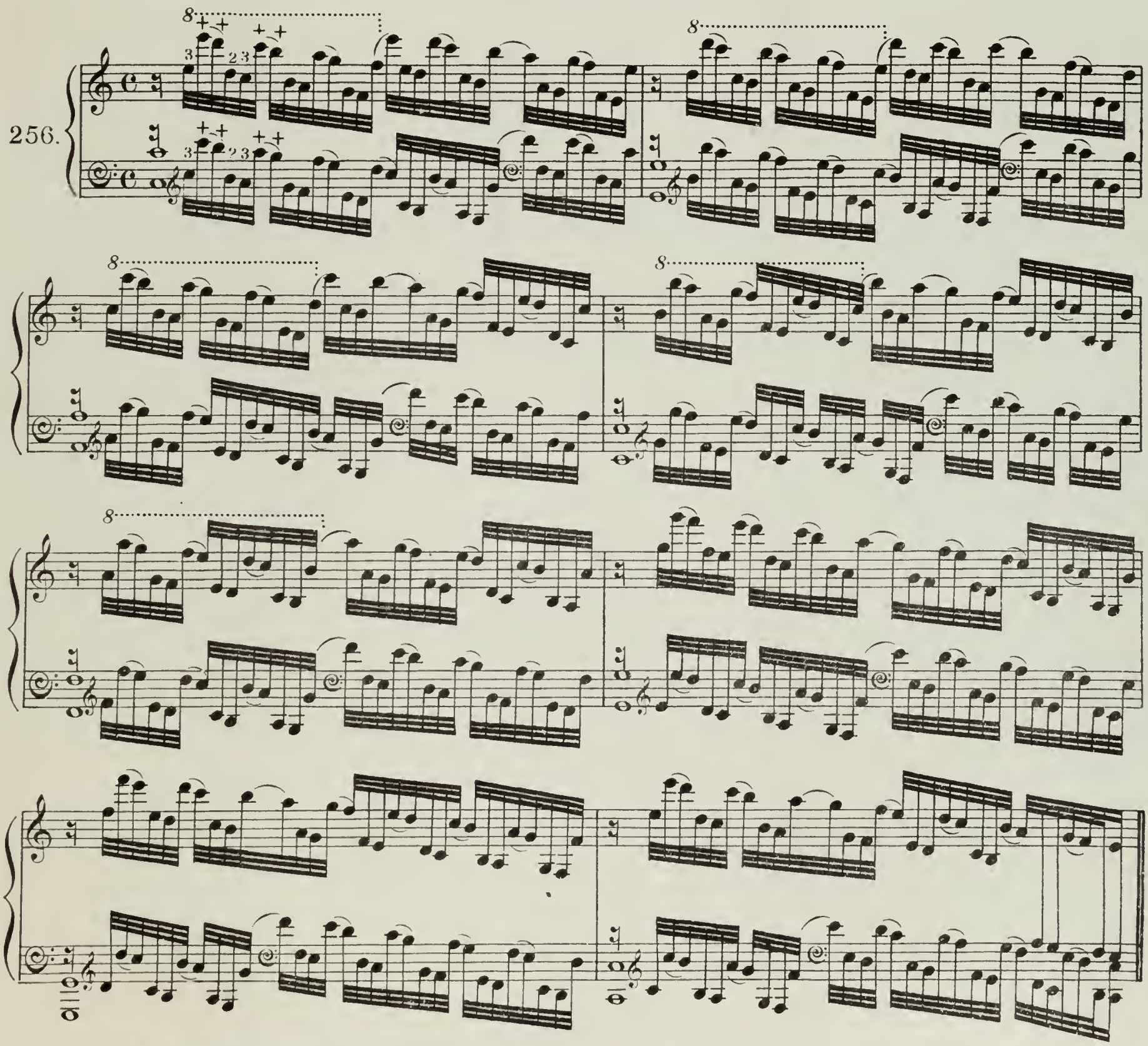
With the Left Hand.

255.





With both Hands_ a Tenth apart.



ENHARMONIC SCALES

And their Synonyms in all Keys.

Fingered in the same manner as the Diatonic Scale.

(F♭_B♯)

257.

Glissando

(C♭_F♭)

258.

Glissando

(G♭_C♭)

259.

Glissando

(D♭_F♭_G♭)

260.

Glissando

8

1

(F♭_A♭_C♭_D♭)

261.

Glissando

8

1

(C♭_E♭_G♭_A♭)

262.

Glissando

8

1

(G♭_B♭_D♭_E♭)

263.

Glissando

(D♭_F♮_A♭_B♭)

264.

Glissando

(B♯_E♯)

265.

Glissando

(E♯ _ A♯)

266.

Glissando

8

(A♯ _ D♯)

267.

Glissando

(B♯ _ D♯ _ G♯)

268.

8

Glissando

269.

(E♯_G♯_C♯)

Glissando

8

270.

(A♯_C♯_F♯)

Glissando

271.

(D♯_F♯_B♮)

8

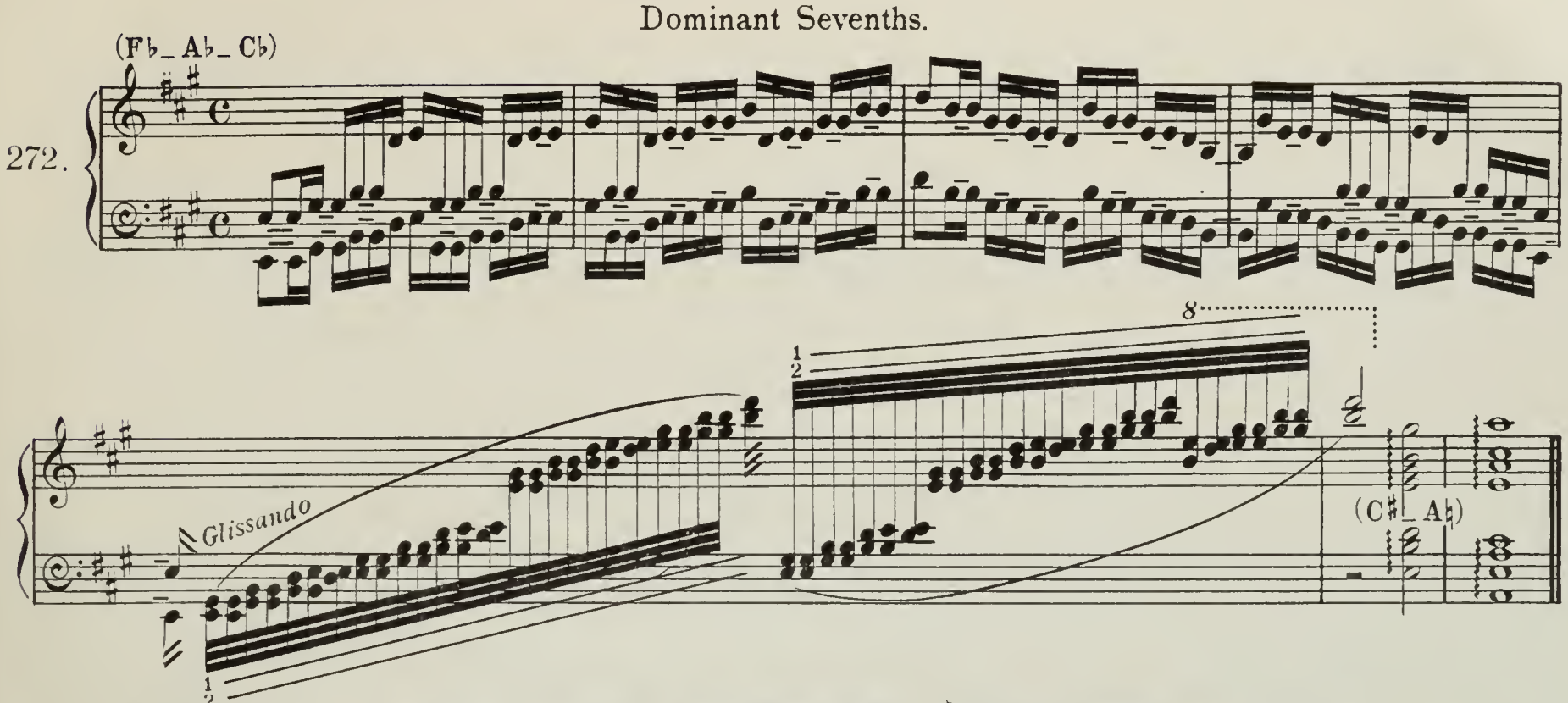
Glissando

ENHARMONIC ARPEGGIOS

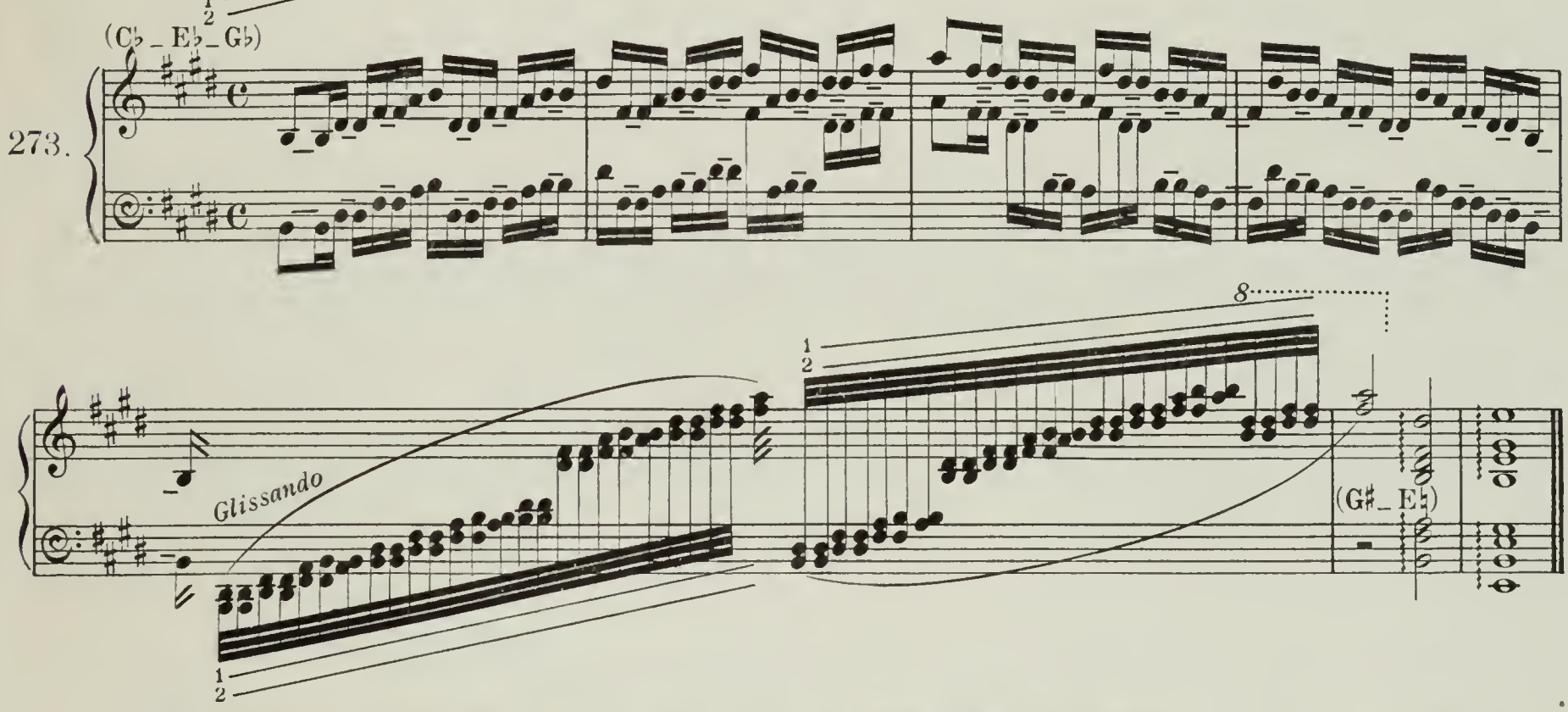
And their Synonyms.

Dominant Sevenths.

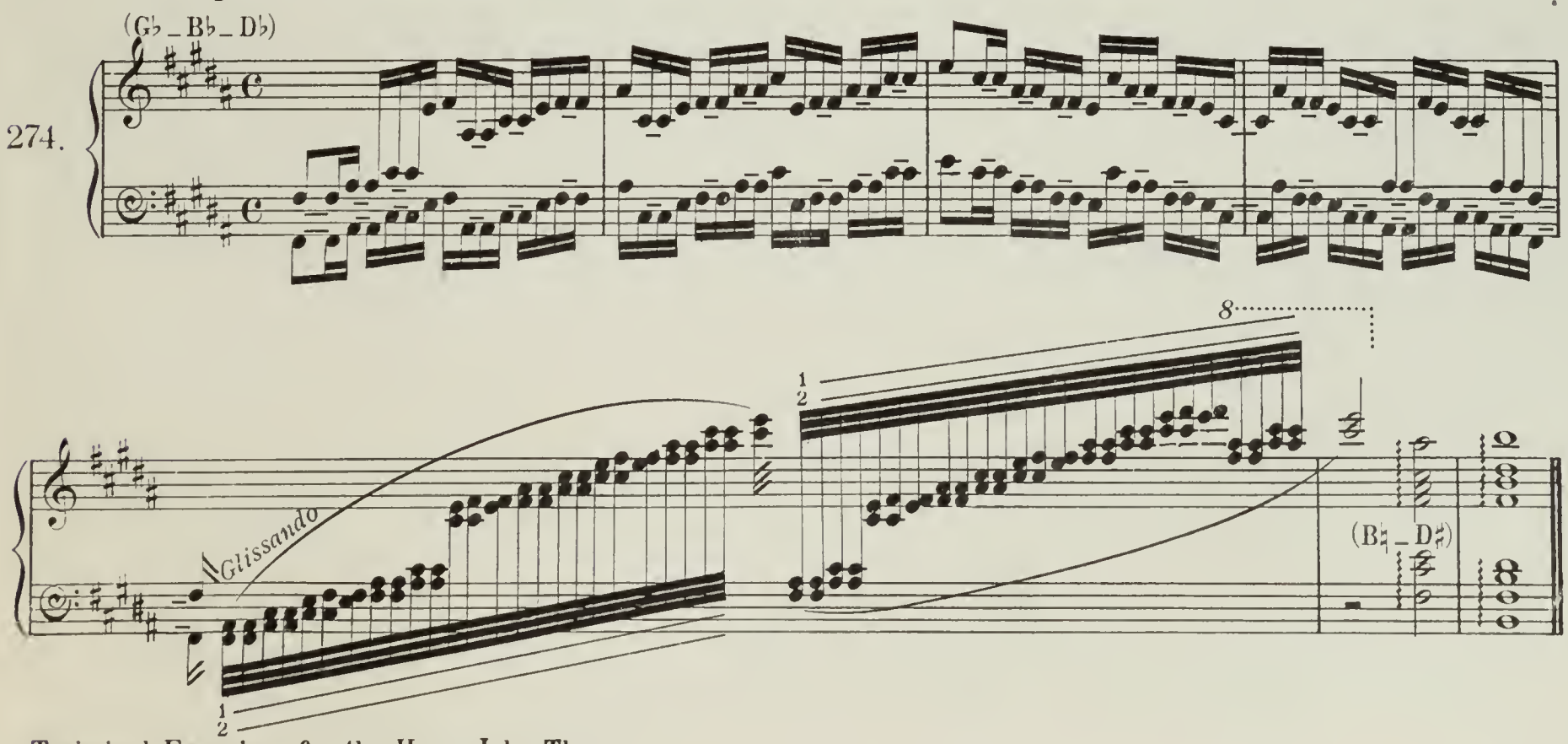
272.



273.



274.



276.

(D♭_F♮_A♭)

8

Glissando

(A♯_F♯)

(A♭_C♮_E♭)

276.

8

Glissando

(E♯_C♯)

277.

(B♯_D♯_F♯)

8

Glissando

(F♮_D♭)

(E♯_G♯_B♮)

278.

8

Glissando

(B♭_G♭)

(A♯_C♯_E♮)

279.

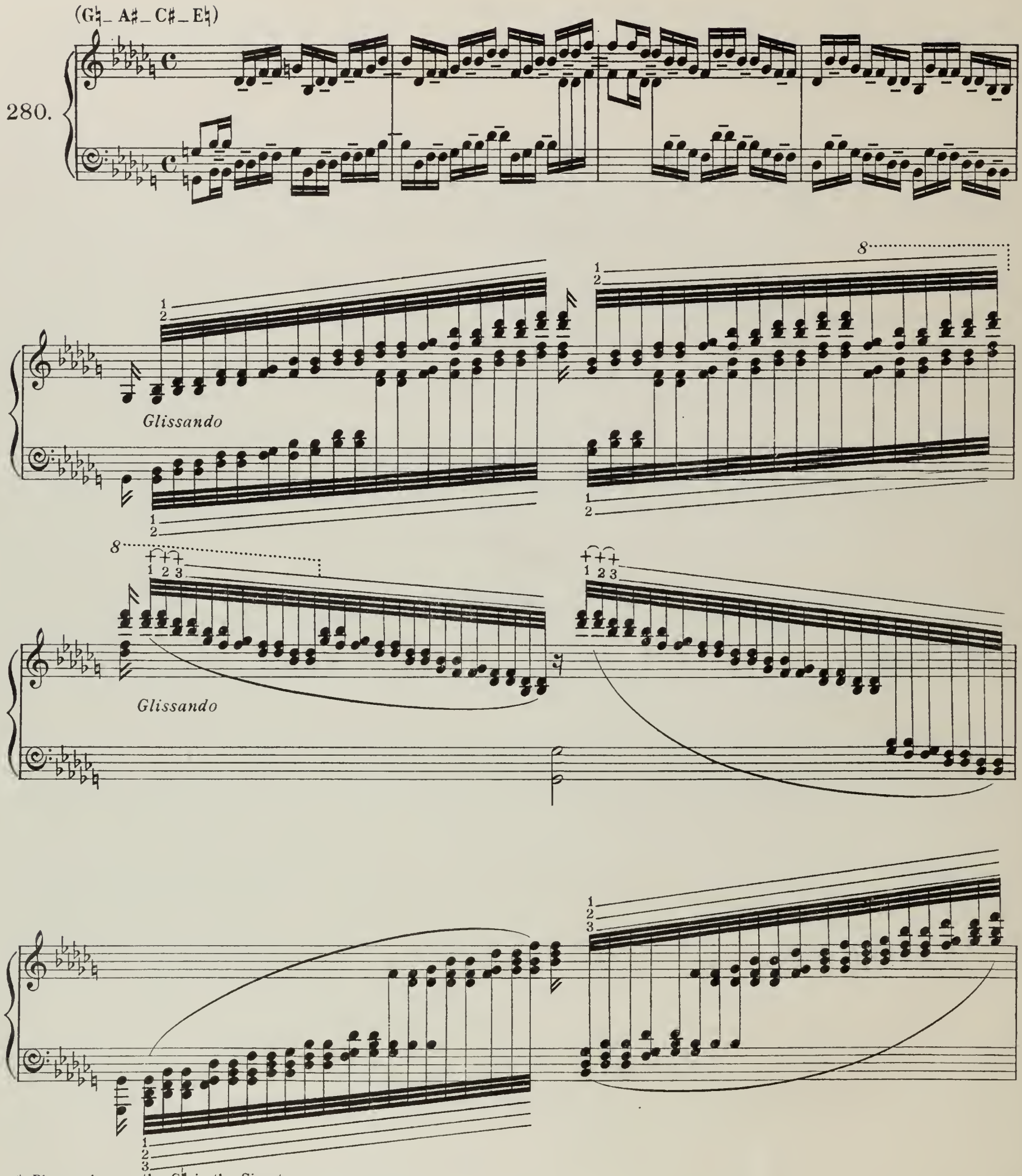
8

Glissando

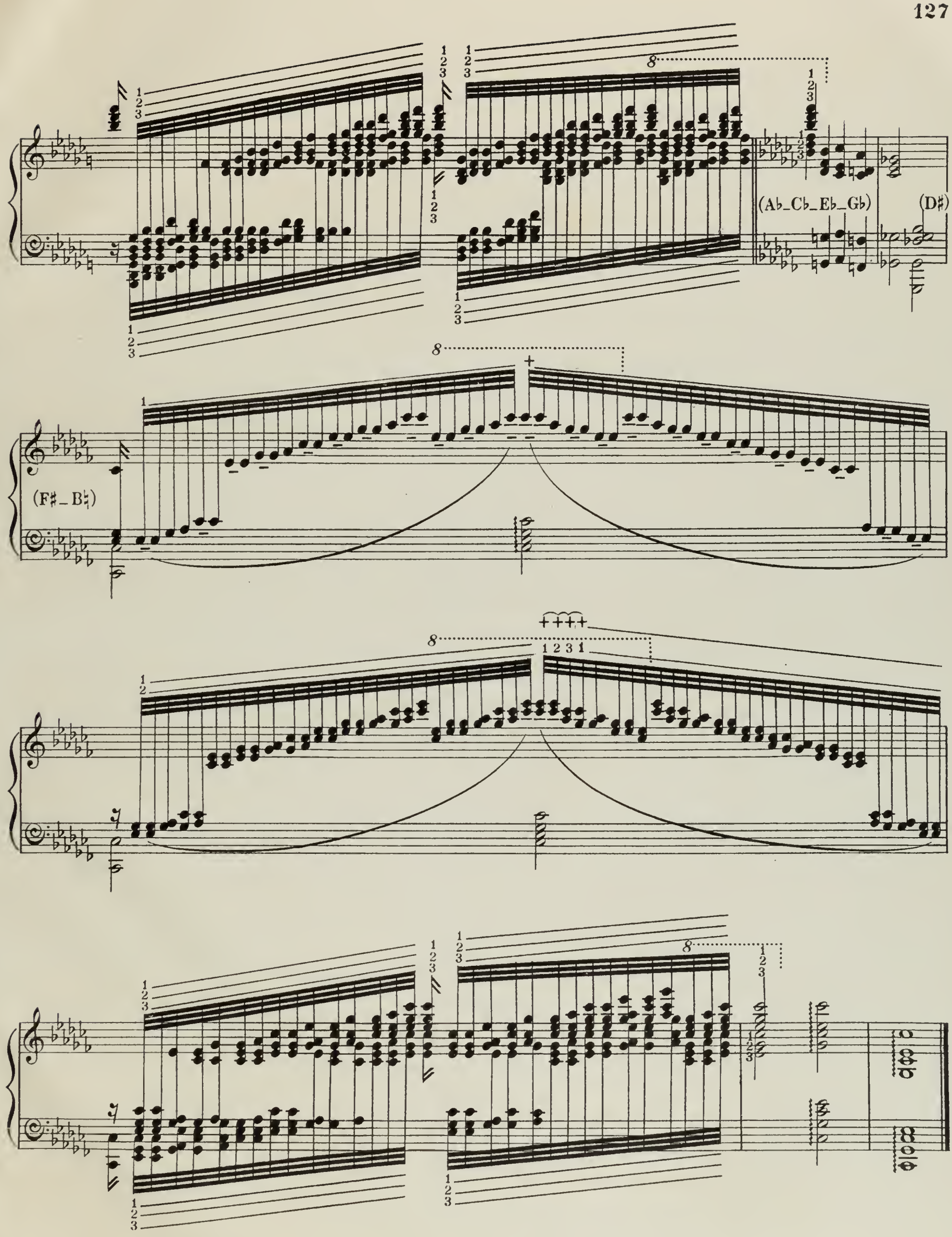
(E♭_C♭)

*DIMINISHED SEVENTHS

And their Synonyms.



* Please observe the G♮ in the Signature.



Technical Exercises for the Harp. John Thomas.